The Amy & Elliot Lawrence Collection

New York | 24 May 2022 | 04:00 PM CEST

1

Luristan Bronze Harness Ring, Western Persia, circa 8th - 7th Century BC

Estimate: 2,000 - 3,000 USD

DESCRIPTION

Luristan Bronze Harness Ring, Western Persia, circa 8th - 7th Century BC

surmounted by the head of a mouflon with long aquiline muzzle and great sweeping horns, a roaring feline with gaping jaws couchant on the shoulder, a suspension ring behind.
Height: 3 1/8 in (7.9 cm)

PROVENANCE

Dr Frederick R. Pleasants, New York and Tucson
Merton D. Simpson, New York, acquired from the above
Acquired from the above

CATALOGUE NOTE

Cf. P. R. S. Moorey, *Catalogue of the Ancient Persian Bronzes in the Ashmolean Museum*, Oxford, 1971, pls. 24-26, for related harness rings. For a harness ring of similar quality compare the example in the Barnet Collection, Sotheby's, New York, *The Shape of Beauty: Sculpture from the Collection of Howard and Saretta Barnet*, May 14, 2018, no. 28.

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https://www.sothebys.com/en/buy/auction/2022/the-amy-elliot-lawrence-collection/luristan-bronze-harness-ring-western-persia-circa

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2

Three Persian Bronze Animals, Northwest Iran, circa 1200 - 800 BC

Estimate: 2,500 - 3,500 USD

DESCRIPTION

Three Persian Bronze Animals, Northwest Iran, circa 1200 - 800 BC

Lengths: 1 3/4 in (4.5 cm); 1 7/8 in (4.8 cm); 2 in (5.1 cm)

PROVENANCE

Erich F. Schmidt, Chicago
Roland E. Jester, Margo Authentic Antiques, St. Louis
Acquired from the above on July 9, 1983

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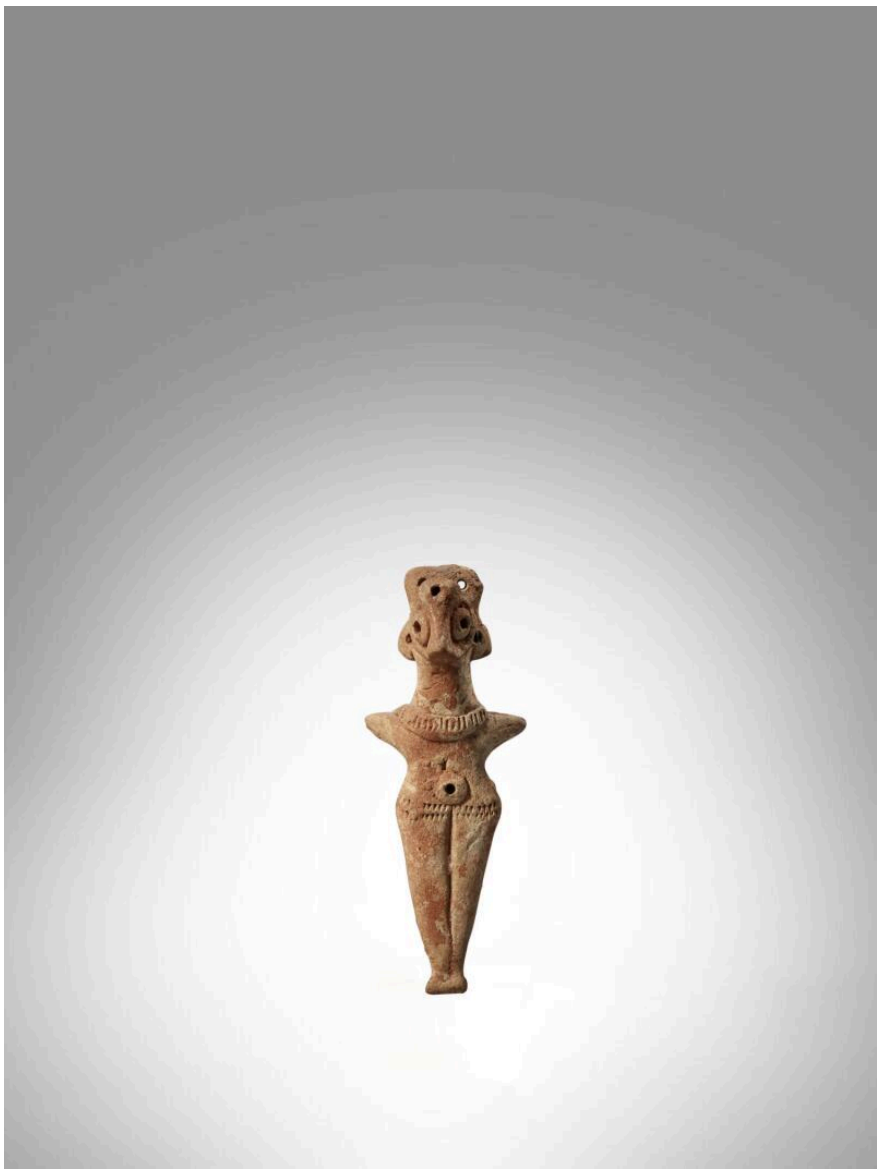

3

Syro-Hittite Terracotta Figure of a Goddess, Middle Bronze Age, circa 2000 - 1500 BC

Estimate: 2,500 - 3,500 USD

DESCRIPTION

Syro-Hittite Terracotta Figure of a Goddess, Middle Bronze Age, circa 2000 - 1500 BC

of highly stylized form, with stippled encircling girdle, applied navel and collar, large beaked nose, applied circular eyes, and high flaring coiffure.
Height: 5 in (12.7 cm)

PROVENANCE

John J. Klejman, New York
Acquired from the above on May 24, 1965

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4

Egyptian Black-Topped Redware Beaker, Predynastic Period, probably Nagada II, circa 3600 - 3200 BC

Estimate: 2,000 - 3,000 USD

DESCRIPTION

Egyptian Black-Topped Redware Beaker, Predynastic Period, probably Nagada II, circa 3600 - 3200 BC

of deep ovoid form with flattened base and slightly everted rim, the exterior surface highly burnished.
Height: 5 3/4 in (14.6 cm)

PROVENANCE

Mathias Komor, New York (H 650)
Acquired from the above on February 10, 1965

CATALOGUE NOTE

Cf. Winifred Needler, *Predynastic and Archaic Egypt in The Brooklyn Museum*, Brooklyn, New York, 1984, pls. 1, 3-4, and Lawrence M. Berman, ed., *Catalogue of Egyptian Art: The Cleveland Museum of Art*, Cleveland, 1999, p. 105, fig. 48.

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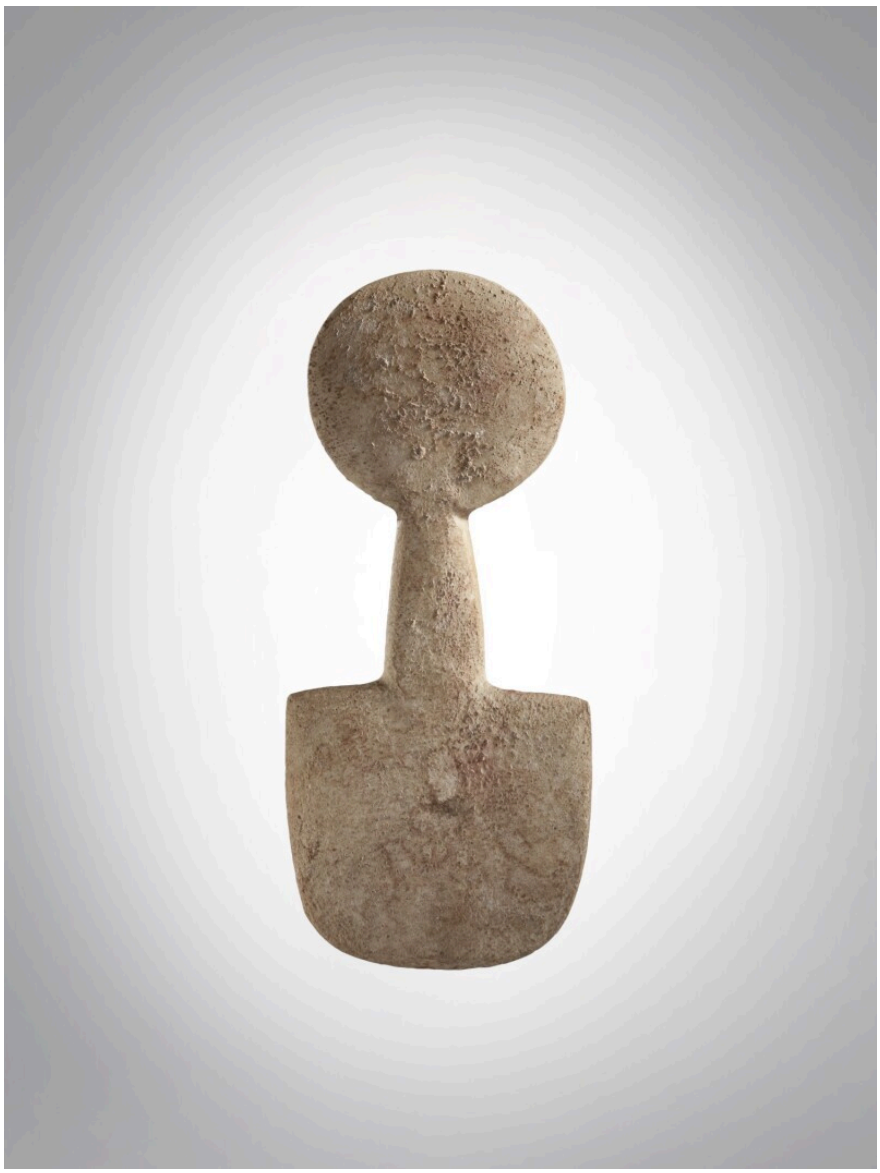

5

Marble Idol, Early Bronze Age II, Kusura Type, circa 3000 - 2500 BC

Estimate: 10,000 - 15,000 USD

DESCRIPTION

Marble Idol, Early Bronze Age II, Kusura Type, circa 3000 - 2500 BC

of highly abstract form, with rounded body, square shoulders, long, tapering neck, and round head.
Height: 6 3/4 in (17.2 cm)

PROVENANCE

John J. Klejman, New York
Acquired from the above on March 30, 1964

CATALOGUE NOTE

For examples particularly close in form compare Jürgen Thimme, *Kunst und Kultur der Kykladeninseln im 3. Jahrtausend v. Chr.*, Karlsruhe, 1976, p. 548, cat. no. 487; Sotheby's, New York, June 11, 2010, no. 16; and J. L. Keith et al., *The Pomerance Collection of Ancient Art*, Brooklyn, New York, 1966, p. 67, cat. no. 73.

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https://www.sothebys.com/en/buy/auction/2022/the-amy-elliot-lawrence-collection/marble-idol-early-bronze-age-ii-kusura-type-circa

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6

Cycladic Marble Cup, Early Bronze Age II, circa 2700 - 2200 BC

Estimate: 20,000 - 30,000 USD

DESCRIPTION

Cycladic Marble Cup, Early Bronze Age II, circa 2700 - 2200 BC

with pedestal foot and carinated body with flaring sides, the interior with remains of red pigment.
Diameter: 3 15/16 in (10 cm)

PROVENANCE

André Emmerich Gallery, New York
Acquired from the above on May 8, 1965

EXHIBITION

André Emmerich Gallery, New York, *Early Art in Greece: The Cycladic, Minoan, Mycenaean, and Geometric Periods, 3000 - 700 BC*, May 7 - June 11, 1965

LITERATURE

Herbert A. Cahn, *Early Art in Greece: The Cycladic, Minoan, Mycenaean, and Geometric Periods, 3000 - 700 BC*, New York, 1965, p. 17, cat. no. 34

CATALOGUE NOTE

Cf. Sotheby's, New York, November 29, 1989, no. 73, for a very similar example of this form. Also *cf.* Sotheby's, New York, *The Christos G. Bastis Collection*, December 9, 1999, no. 42, and Pat Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, University Park, Pennsylvania, 1996, pl. 91 and pls. 98-99. The author notes that the "addition of a pedestal is perhaps particularly felicitous from an aesthetic point of view because in it the lines of the body are repeated in a compressed and smaller scale and upside down in a kind of mirror image." (*ibid.*, p. 164).

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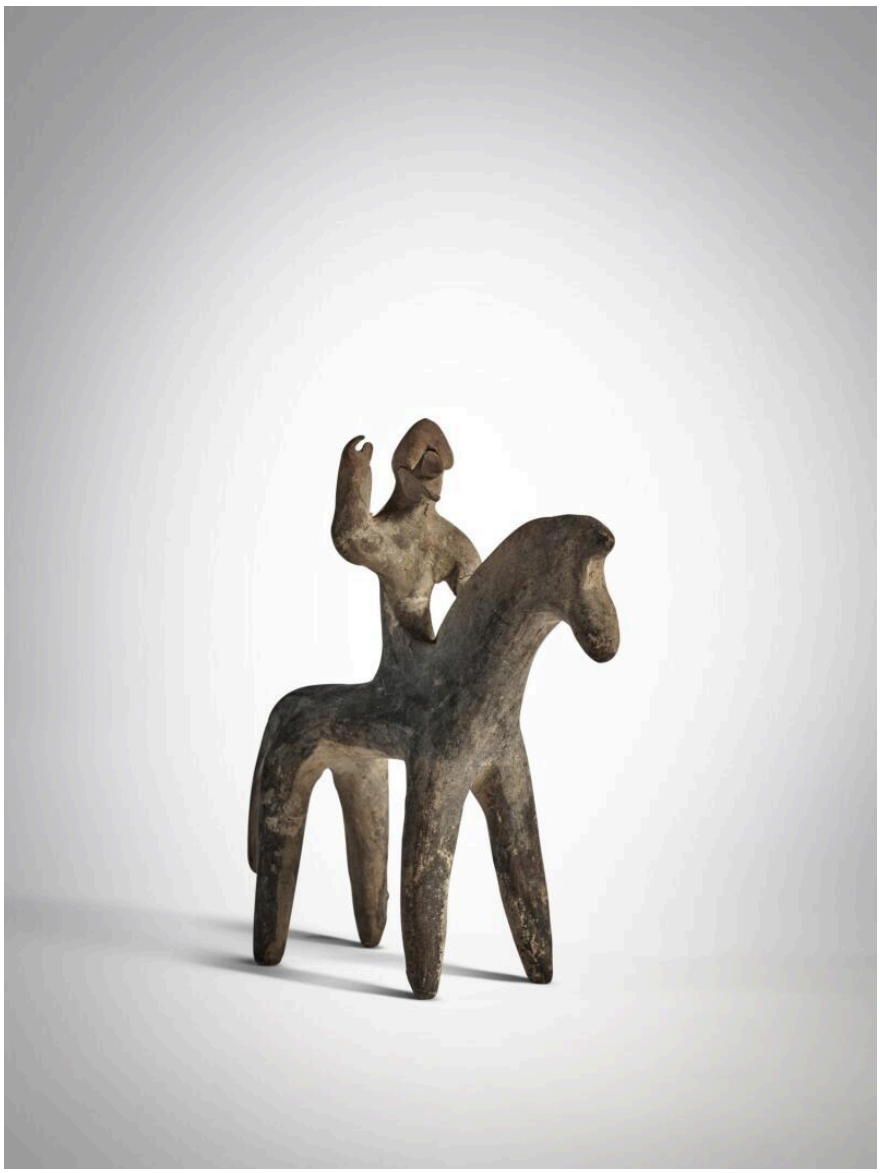

7

Greek Terracotta Figure of a Warrior on Horseback, Boeotia, circa Late 7th - Early 6th Century BC

Estimate: 2,000 - 3,000 USD

DESCRIPTION

Greek Terracotta Figure of a Warrior on Horseback, Boeotia, circa Late 7th - Early 6th Century BC

of highly simplified and attenuated form, the rider once holding a spear in his raised right hand, and wearing an applied conical helmet, the surface with remains of black slip.
Height: 5 1/4 in (13.5 cm)

PROVENANCE

Mathias Komor, New York (inv. no. L714)
Acquired from the above on June 23, 1961

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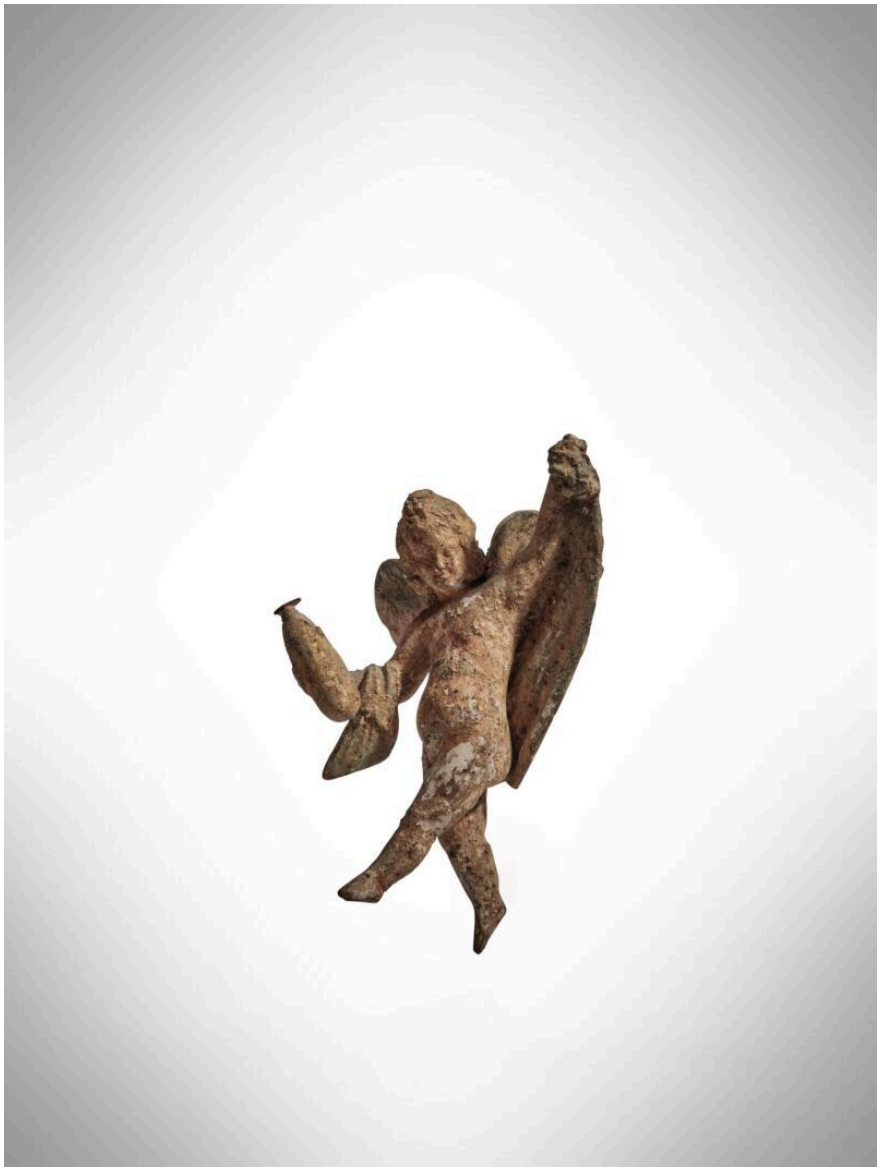

8

Greek Terracotta Figure of Eros, Boeotia, circa 3rd Century BC

Estimate: 2,000 - 3,000 USD

DESCRIPTION

Greek Terracotta Figure of Eros, Boeotia, circa 3rd Century BC

of Tanagra type, the winged young deity shown alighting and holding a gilded alabastron before him in his right hand, his long cloak held aloft in his left hand.
Height: 4 in (10.2 cm)

PROVENANCE

John J. Klejman, New York
Acquired from the above on September 10, 1957

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https://www.sothebys.com/en/buy/auction/2022/the-amy-elliot-lawrence-collection/greek-terracotta-figure-of-eros-boeotia-circa-3rd

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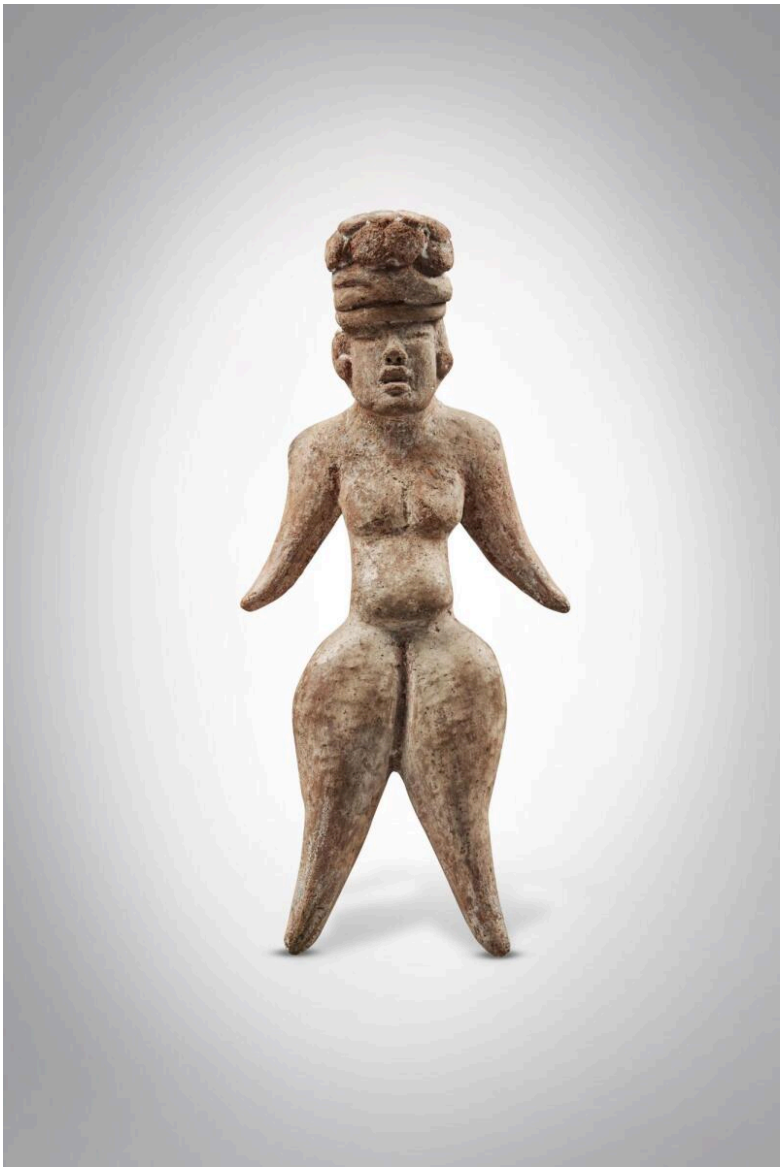

9

Olmec Standing Figure, Las Bocas, Early Preclassic, circa BC 1200 - 900

Estimate: 1,500 - 2,500 USD

DESCRIPTION

Olmec Standing Figure, Las Bocas, Early Preclassic, circa BC 1200 - 900

Height: 5 7/8 in (14.9 cm)

PROVENANCE

Alfred E. Stendahl, Stendahl Galleries, Los Angeles
Acquired from the above by the late 1960s

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10

Two Late Horizon Objects of Avian Form, circa 200 - 500 AD

Estimate: 800 - 1,200 USD

DESCRIPTION

Two Late Horizon Objects of Avian Form, Circa 200 - 500 AD

Comprising a Bronze Coca Spoon in the form of a toucan, and a Carved Shell Figure of a parrot, perhaps a thumb grip from an *atlatl*
Height of the parrot: 1 1/2 in (3.8 cm); Height of the coca spoon: 3 1/2 in (8.9 cm)

PROVENANCE

Alfred E. Stendahl, Stendahl Galleries, Los Angeles
Acquired from the above by January 1967

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11

Maya Standing Figure of a Dignitary, Jaina, Late Classic, circa 550 - 950 AD

Estimate: 8,000 - 12,000 USD

DESCRIPTION

Maya Standing Figure of a Dignitary, Jaina, Late Classic, circa 550 - 950 AD

Height: 7 in (17.8 cm)

PROVENANCE

Mathias Komor, New York (inv. no. L819)
Acquired from the above on March 5, 1962

CATALOGUE NOTE

During the Late Classic Period, the hierarchy of Maya elites encompassed several different titles. This dignified and hieratic figure depicts a Maya *sajal*, a dignitary who might be born into his position or given his title and power by a particular ruler; Houston and Stuart note that while a *sajal* may be born into his status, he "acquires its essence, its *sajal*-ship (*sajal-il*) only through rituals of enthronement" (Houston and Stuart, Peopling the Classic Maya Court, London, 2001, p. 61).

Standing in a proud posture, with his folded arms held out in front of him, this lord wears the attributes proper to his rank: an elaborate fillet headband, ear flares, necklace, and a long wrapped loincloth which retains a great deal of its beautiful Maya blue pigment. His nose has the high, arched bridge that was the Mayan ideal.

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https://www.sothebys.com/en/buy/auction/2022/the-amy-elliot-lawrence-collection/maya-standing-figure-of-a-dignitary-jaina-late

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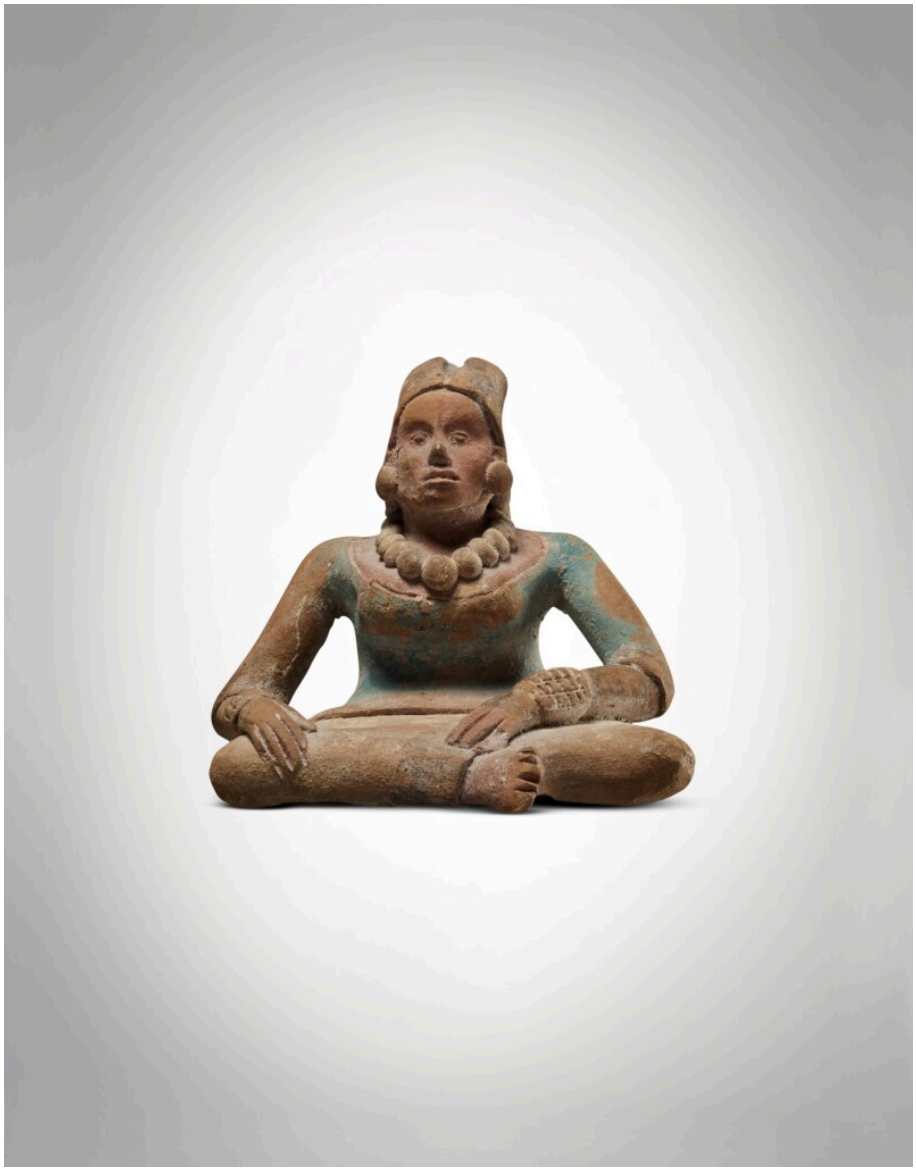

12

Maya Seated Female Figure, Jaina, Late Classic, circa 550 - 950 AD

Estimate: 3,000 - 5,000 USD

DESCRIPTION

Maya Seated Female Figure, Jaina, Late Classic, circa 550 - 950 AD

Height: 2 7/8 in (7.3 cm)

PROVENANCE

Mathias Komor, New York (inv. no. L466)
Acquired from the above on July 22, 1960

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https://www.sothebys.com/en/buy/auction/2022/the-amy-elliot-lawrence-collection/maya-seated-female-figure-jaina-late-classic-circa

The Amy & Elliot Lawrence Collection

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13

Anthropomorphic Figure, Okvik or Old Bering Sea I, 100 - 400 AD

Estimate: 100,000 - 150,000 USD

◉ Restricted Species

DESCRIPTION

Anthropomorphic Figure, Okvik or Old Bering Sea I, 100 - 400 AD

Height: 5 1/4 in (13.3 cm)
Walrus (*Odobenus rosmarus*) ivory

PROVENANCE

Excavated in the Punuk Islands
Jeffrey R. Myers, New York
Harry Klamer, Toronto, acquired from the above
Jeffrey R. Myers, New York, acquired from the above
Acquired from the above on July 25, 1997

CATALOGUE NOTE

This figure's intent expression is pregnant with meaning and imbued with a deeply poetic and spiritual presence. From the base of the long, thin nose two delicately incised lines indicating tattoo marks run to the high, subtly modeled cheekbones. The eyes are carefully incised below the narrowed and naturalistic brows. The torso has a monolithic quality, its form animated by the subtle curves of the sagittal and coronal planes, and by the detailed depiction of the breasts, which calls to mind the famous Okvik figure from the Punuk Islands that is now in the collection of the Alaska State Museum, Juneau (inv. no. II-A-5106). The pose possesses a solemn stillness that, together with the intense gaze, suggests a frozen moment of meditation. The body is covered with a tracery of finely incised lines which may represent a garment, tattoos, or charm straps and waistbands (*See* Fitzhugh, Hollowell, and Crowell, eds.,*Gifts from the Ancestors: Ancient Ivories of Bering Strait*, Princeton, 2009, pp. 76, 192-193, and 198). Within the corpus there is considerable variation in the forms of decoration, which raises the question of whether there was perhaps an intention to depict specific individuals, or purely to make each sculpture individual in its own right.

The quiescent pose and meditative air encourage the viewer to transpose one's own thoughts upon this sculpture, which does not reconcile its own purpose for us. On the basis of comparison with objects from the historic period (post-1732 AD), some scholars have posited that these figures were dolls, a suggestion that has not been met with entirely widespread approbation. Dissent perhaps arises because of the prosaic purpose suggested by the word "doll", which in this context is also somewhat misleading since such objects were not mere playthings even in the historic period, but rather had "apotropaic functions, including protecting against disease, serving as fertility and birthing amulets, and acting as general household guardians and deities." (*ibid.*, p. 292).

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14

Chain Finial with Zoomorphic Imagery, Old Bering Sea I, 100 - 400 AD

Estimate: 12,000 - 18,000 USD

◉ Restricted Species

DESCRIPTION

Chain Finial with Zoomorphic Imagery, Old Bering Sea I, 100 - 400 AD

Length: 4 in (10.2 cm)
Walrus (*Odobenus rosmarus*) ivory

PROVENANCE

Jeffrey R. Myers, New York
Acquired from the above

EXHIBITION

Musée du Cinquantenaire, musées royaux d'art et d'histoire, Brussels, *Trésors du nouveau monde*, September 15 – December 27, 1992
Princeton University Art Museum, *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, October 3, 2009 – January 10, 2010

LITERATURE

Lin and Emile Deletaille, eds, *Trésors du nouveau monde*, Brussels, 1992, p. 103, fig. 10
William W. Fitzhugh, Julie Hollowell, and Aron L. Crowell, eds, *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, Princeton, 2009, p. 216, fig. 14, and p. 302, cat. no. 76

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15

Winged Object Fragment with Transformative Imagery, Okvik or Old Bering Sea I, 100 - 400 AD

Estimate: 30,000 - 50,000 USD

◉ Restricted Species

DESCRIPTION

Winged Object Fragment with Transformative Zoomorphic and Anthropomorphic Imagery, Okvik or Old Bering Sea I, 100 - 400 AD

Width: 3 1/2 in (8.9 cm); Height: 2 in (5.1 cm)
Walrus (*Odobenus rosmarus*) ivory

PROVENANCE

Excavated on the Punuk Islands
Jeffrey R. Myers, New York
Acquired from the above

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16

Winged Object, Old Bering Sea II, 400 - 800 AD

Estimate: 20,000 - 30,000 USD

Restricted Species

DESCRIPTION

Winged Object, Old Bering Sea II, 400 - 800 AD

Width: 7 1/2 in (19.1 cm)
Walrus (*Odobenus rosmarus*) ivory

PROVENANCE

Walter Toolie, Savoonga, St Lawrence Island, excavated at Ivetok, St Lawrence Island
Jeffrey R. Myers, New York, acquired from the above
Acquired from the above

EXHIBITION

Princeton University Art Museum, *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, October 3, 2009 – January 10, 2010

LITERATURE

William W. Fitzhugh, Julie Hollowell, and Aron L. Crowell, eds, *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, Princeton, 2009, p. 280, fig. 20a, and p. 300, cat. no. 41

CATALOGUE NOTE

Winged objects are perhaps the most astonishing of the ancient ivories of the Bering Strait. For Henry B. Collins, author of the first classic study on ancient Old Bering Sea objects, *Prehistoric Art of the Alaskan Eskimo*, winged objects were the masterpieces of Eskimo art (Collins, *Prehistoric Art of the Alaskan Eskimo*, Washington, D.C., 1929, p. 9).
These enigmatic objects were for a long time thought to perhaps represent emblems or crests from the tops of wooden ceremonial staffs; Collins wrote that they "could hardly have had a practical use; it was no doubt employed in some ceremony [...] or perhaps as a charm used by the boat captain to bring success in the hunt." (*ibid.*)

Their purpose was clarified when excavations at Ekven and Uelen on the Chukotka Peninsula in far eastern Russia revealed winged objects fastened to the ends of wooden shafts tipped with socket pieces and heads of carved ivory. Too short to have been used as spears, it was evident that these objects were harpoons and that the heavy weight of the ivory harpoon head and socket piece at the front must have needed to be balanced by a counterweight at the lighter end of the shaft.

The origin of this remarkable solution is unclear. However, Arutiunov argues that the first counterweights were made of the atlas vertebra (which connects the spine to the base of the skull) of a seal or walrus. This argument is particularly compelling as in cross-section many winged objects, including the present example, closely resemble the form of an atlas vertebra. Within the cosmological framework which underpinned the significance of all ancient Bering Strait ivories it is interesting to note that the atlas vertebra was "thought by historic Eskimos of Chukotka to be the seat of the animal's soul." (Arutiunov in Fitzhugh, Hollowell, and Crowell, eds, *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, Princeton, 2009, p. 56, fig. 8).

Recent scholarship shows that Collins notion of the objects serving as a means of bringing "success in the hunt" contained some truth. While these objects existed as counterweights in a physical and practical world,

they also occupied a cultural and spiritual one as ″winged objects″. As Fitzhugh notes, ″the hierarchical nature of the harpoon spirit cluster – from the bird-figured harpoon head, to beast-figured socket, to god-like counterweight – is not casual or accidental [...] winged objects represent master spirits and their animal and human subjects. No doubt these beings had specific identities known to [Old Bering Sea] people through mythology and folklore [...]″ (Fitzhugh, *ibid.*, p. 183). The presence of these predatory creatures could augment the power of the object, and the Lawrence winged object contains an apparent reference to the beastly, quasi-human face that may represent a spirit-controller of animals similar to the *tuunraq* spirit-helper of Yup'ik shamans. It is positioned at the center of the composition, flanked on either side by the complex, notched wing outline characteristic of Old Bering Sea II winged objects. The composition of the intricate curvilinear designs and pierced circles within the outline of the wings is balanced and seemingly symmetrical, but with that degree of variation which, as Arutiunov notes, is characteristic of the ″natural symmetry″ of a flower or other object from the natural world (*ibid.*, p. 134). There is an almost spectral apparition on the ventral side, its ″body″ emerging in relief from the center of the composition, its wings spread. The characteristic nucleated circle designs give this creature the appearance of eyes and a mouth that seems to emit a silent howl.

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17

Harpoon Socket, Old Bering Sea II, 400 - 800 AD

Estimate: 20,000 - 30,000 USD

◉ Restricted Species

DESCRIPTION

Harpoon Socket, Old Bering Sea II, 400 - 800 AD

Height: 8 1/2 in (21.6 cm)
Walrus (*Odobenus rosmarus*) ivory

PROVENANCE

Walter Toolie, Savoonga, St Lawrence Island, excavated at Ivetok, St Lawrence Island
Jeffrey R. Myers, New York, acquired from the above
Acquired from the above

EXHIBITION

Musée du Cinquantenaire, musées royaux d'art et d'histoire, Brussels, *Trésors du nouveau monde*, September 15 – December 27, 1992
Princeton University Art Museum, Gifts from the Ancestors: Ancient Ivories of Bering Strait, October 3, 2009 – January 10, 2010

LITERATURE

Lin and Emile Deletaille, eds, *Trésors du nouveau monde*, Brussels, 1992, p. 102, fig. 9
William W. Fitzhugh, Julie Hollowell, and Aron L. Crowell, eds, *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, Princeton, 2009, p. 181, fig. 22, p. 280, fig. 20c, and p. 300, cat. no. 40

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18

Harpoon Head, Old Bering Sea III, 400 - 800 AD

Estimate: 3,000 - 5,000 USD

Restricted Species

DESCRIPTION

Harpoon Head, Old Bering Sea III, 400 - 800 AD

Length: 6 in (15.2 cm)
Walrus (*Odobenus rosmarus*) ivory

PROVENANCE

Excavated at Kululak, St Lawrence Island
Jeffrey R. Myers, New York
Elliot and Amy Lawrence, New York, acquired from the above

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https://www.sothebys.com/en/buy/auction/2022/the-amy-elliot-lawrence-collection/harpoon-head-old-bering-sea-iii-400-800-ad

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19

Pendant, Old Bering Sea II, 400 - 800 AD

Estimate: 3,000 - 5,000 USD

◉ Restricted Species

DESCRIPTION

Pendant, Old Bering Sea II, 400 - 800 AD

Length: 4 in (10.2 cm)
Walrus (*Odobenus rosmarus*) ivory

PROVENANCE

Walter Toolie, Savoonga, St Lawrence Island, excavated at Ivetok, St Lawrence Island
Jeffrey R. Myers, New York, acquired from the above
Acquired from the above

EXHIBITION

Princeton University Art Museum, *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, October 3, 2009 – January 10, 2010

LITERATURE

William W. Fitzhugh, Julie Hollowell, and Aron L. Crowell, eds, *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, Princeton, 2009, p. 280, fig. 20e, and p. 309, cat. no. 181

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20

Winged Object Fragment, Old Bering Sea III, 400 - 800 AD

Estimate: 2,000 - 3,000 USD

Restricted Species

DESCRIPTION

Winged Object Fragment, Old Bering Sea III, 400 - 800 AD

Width: 3 in (7.6 cm)
Walrus (*Odobenus rosmarus*) ivory

PROVENANCE

Excavated on St Lawrence Island
Jeffrey R. Myers, New York
Elliot and Amy Lawrence, New York, acquired from the above

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https://www.sothebys.com/en/buy/auction/2022/the-amy-elliot-lawrence-collection/winged-object-fragment-old-bering-sea-iii-400-800

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New York | 24 May 2022 | 04:00 PM CEST

21

Anthropomorphic Figure, Punuk or Thule, circa 1000 - 1200 AD

Estimate: 40,000 - 60,000 USD

◉ Restricted Species

DESCRIPTION

Anthropomorphic Figure, Punuk or Thule, circa 1000 - 1200 AD

Height: 4 in (10.3 cm)
Walrus (*Odobenus rosmarus*) ivory

PROVENANCE

George Shaw, Aspen
Harry Klamer, Toronto
Jeffrey R. Myers, New York
Elliot and Amy Lawrence, New York, acquired from the above on July 25, 1997

EXHIBITION

Princeton University Art Museum, *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, October 3, 2009 – January 10, 2010

LITERATURE

George Everett Shaw, *Art of the Ancestors: Antique North American Indian Art*, Aspen, 2004, p. 85
William W. Fitzhugh, Julie Hollowell, and Aron L. Crowell, eds, *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, Princeton, 2009, p. 233, fig. 8, and p. 306, cat. no. 137

CATALOGUE NOTE

This extraordinary figure radiates an aura of power and physicality. Carved in a naturalistic manner by an artist of exceptional talent, the figure appears positively alive; seemingly captured mid-dance, we sense the latent possibility of what his next move might be. His head is cocked to one side, and his mouth is open as if he is singing or incanting in a shamanistic ritual. The thick, powerful neck seems to be tensed and the rounded cheeks filled with the breath of life. The hands are clasped to the chest, their rounded forms echoing the shape of the cheeks and the powerful deltoid muscles. The arms have been carefully cut or chiseled to leave negative space between them and the full and fleshy torso. This virtuoso touch, which is not visible from all angles, gives depth to the composition and adds to the sculpture's palpable dynamism and vitality. The thickset legs are flexed, and one foot is placed slightly further forward than the other. The knees and ankle joints are indicated in another naturalistic touch, while the slightly arched soles of the feet are subtly modelled.

A single inlay remains in one eye, while other hollow spaces surely held similar inlays; as well as the other eye, there were two inlays below the mouth (presumably intended to represent a labret) and others to the chest and the navel. The figure may once have had ear ornaments, too, for the center of each ear is pierced.

An extraordinary work of art that stands on its own singular merits, this figure does bear comparison with a figure found at Ekven on the coast of the Bering Strait. That figure represents a pregnant woman with a bulging abdomen and a proportional realism that recalls certain aspects of the present sculpture. Now in the collection of the State Museum of Oriental Art, Moscow (inv. no. 102 DR-IV), the female figure was found in one of the Old Bering Sea burials of Ekven, and is therefore of an earlier date than the present sculpture; the Ekven figure is said to belong to a tradition "encompassing aspects of [Old Bering Sea II] and the later [Old Bering Sea III] period" (Bronshtein and Dneprovsky, "Ancient Eskimo Art of Ekven" in Carpenter and Mooney, eds, *Upside Down: Arctic Realities*, Houston, 2011, p. 126; the figure is illustrated on p. 141, fig. 6).

The purpose of this extraordinary object remains elusive. Like the Okvik figures (see lot 13) the role of a sculpture such as this was probably complex and protean. Perhaps it was a charm, used to ensure success in some endeavour, or to transmit knowledge, or perhaps it was an aide in some shamanic practice, just as certain Okvik figures may have acted as a channel to the invisible world of the spirits. Perhaps too the contemplation of the figure provided its original owner with the same pleasure it gives us now, and invoked a similar sense of wonder.

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22

Inuit Eye Shades

Estimate: 6,000 - 9,000 USD

DESCRIPTION

Inuit Eye Shades

Width: 4 3/4 in (12.1 cm)

PROVENANCE

Excavated at Kululak, St Lawrence Island
Jeffrey R. Myers, New York
Acquired from the above

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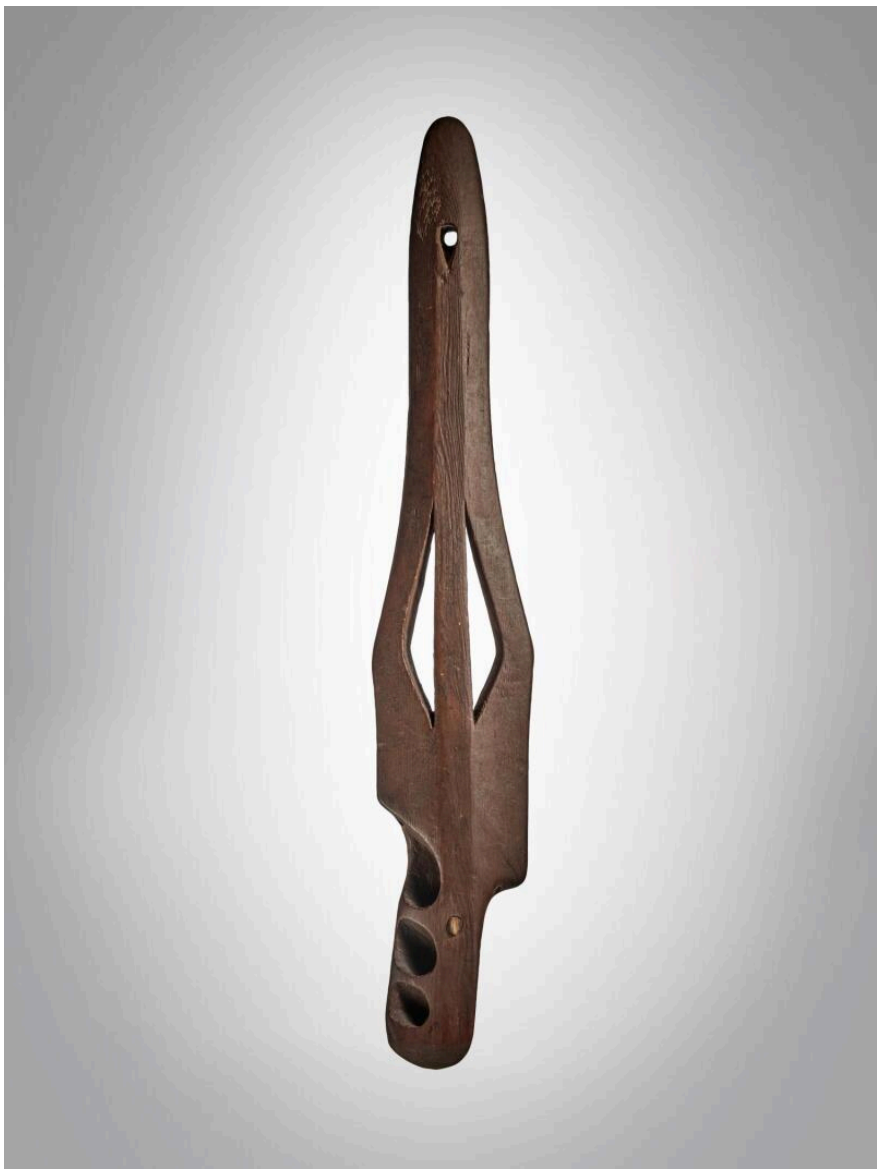

23

Inuit Throwing Board

Estimate: 3,000 - 5,000 USD

DESCRIPTION

Inuit Throwing Board

Length: 16 in (40.6 cm)

PROVENANCE

Merton D. Simpson, New York
Acquired as a gift from the above

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24

Tlingit Spoon

Estimate: 2,500 - 3,500 USD

DESCRIPTION

Tlingit Spoon

Height: 10 1/4 in (26 cm)
Mountain Goat (*Oreamnos americanus*) horn

PROVENANCE

Private Collection
Christie's, New York, January 11, 2004, lot 225, consigned by the above
Acquired at the above auction

CATALOGUE NOTE

This ceremonial spoon illustrates, in miniature form, much of the same iconographic complexity as a totem pole, the most widely famous form of Northwest Coast art; both meticulously record the histories and legends of the people who made them. Spoons such as this were not objects of everyday use - that role was served by largely un-decorated spoons of red cedar, red alder, or hemlock. Instead, they were objects of great importance and prestige, used at the *k̲oo.éex'*, the ceremony commonly called the potlatch, and they also served as vital records of significant ceremonies and events. Most were made for the noble families who occupied the top strata of the hierarchical societies of the Northwest Coast, whilst some were doubtlessly used by shamans, or *íxt'*, who were subject to certain prohibitions and taboos. The interpretation of the motifs and emblems on these objects is complex; although some characters can be tentatively identified, their full meaning was perhaps only entirely understood by the people who made them.

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25

Haida Bowl

Estimate: 10,000 - 15,000 USD

◉ Restricted Species

DESCRIPTION

Haida Bowl

Height: 3 1/4 in (8.3 cm); Length: 4 1/4 in (10.8 cm); Width: 4 3/4 in (12.1 cm)
Dall Sheep (*Ovis dalli*) horn

PROVENANCE

Private Collection, New York
Doyle, New York, November 6, 2001, lot 452, consigned by the above
Private Collection, acquired at the above auction
Jeffrey R. Myers, New York, acquired from the above
Acquired from the above on July 8, 2004

LITERATURE

Jeffrey R. Myers, advertisement, *Tribal*, Vol. IX, No. 2, Summer, 2004, p. 32

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https://www.sothebys.com/en/buy/auction/2022/the-amy-elliot-lawrence-collection/haida-bowl

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26

Tlingit Bent-Corner Bowl

Estimate: 20,000 - 30,000 USD

DESCRIPTION

Tlingit Bent-Corner Bowl

Height: 4 3/8 in (11.1 cm); Length: 9 1/2 in (24.1 cm); Width: 8 1/2 in (21.6 cm)

PROVENANCE

Charles Miles, Berkeley, acquired by 1963
Jeffrey R. Myers, New York
Acquired from the above

LITERATURE

Charles Miles, *Indian and Eskimo Artifacts of North America*, Chicago, 1963, p. 54, fig. 1.309, and p. 183, fig. 7.128

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27

Tsimshian Headdress Frontlet

Estimate: 100,000 - 150,000 USD

DESCRIPTION

Tsimshian Headdress Frontlet, circa 1780-1820

Height: 7 3/4 in (19.7 cm)

PROVENANCE

Henri Ronald Nasser, New York
Acquired from the above on February 23, 1988

CATALOGUE NOTE

Native oral history relates that ermine skin headdresses and their frontlets were first created among the Tsimshian, who also created the first raven rattles and certain other iconic ceremonial objects. *Amhalayt* is the name for the headdress and frontlet in Simoyget, the Tsimshian language. In addition to being a symbol of wealth and its requisite high social status, the ensemble was a dancing headpiece, not just a pretty hat. The frontlet is made to be attached to a lightweight wooden frame, on which is fastened downy bird skin, white ermine pelts, and upright seal lion whiskers. At the outset of the dance performance, a handful of loose eagle down is placed on top of the headpiece within the circle of whiskers. When the dancer rhythmically shakes their head to the song accompaniment, the down separates and drifts slowly to the ground. This is a sign of peace that prepares the area to receive high-ranking guests in the best manner possible. The performance is sometimes referred to in English as the “Peace dance” or “Feather dance”, and its enactment is a culturally important and solemn event.

The most striking element of this fine old frontlet is the broad rim, textured with finely cut, parallel grooves. This kind of fine grooving is an ancient Northwest Coast surface technique that appears to predate the development of formline relief carving and can still be seen on the rims of some carved bowls and bent-corner dishes. Within the history of headdress frontlets, it predates the proliferation of abalone shell inlay pieces on the rim. Some rare frontlets started out with grooved rims that were subsequently inlaid with shell. This example was evidently made in a time when blue-green abalone shell (*Haliotis fulgens*), imported from Mexico and California, was still quite rare. Hence only certain places on the sculptural forms received shell inlays; the hands, forearms, knees, eyes, teeth, and nostril flares of the larger figure and the nostril flares, eyes, ears and teeth of the wolf-like subsidiary figure. Some of these locations once had shell inlay that has since fallen out, like the nostril flares and knees of the main figure.

Without inside information, the identity of the primary figure on this frontlet remains unknown. The subsidiary

wolf is carved the same way a full-sized mask would be in Tsimshian style, with a long, slim snout and elongated eyesockets. The primary figure, a humanoid form with arms, legs, hands and feet, displays an essentially flat-design style face; surrounded by a broad black formline that dips between the eyesockets, red cheek designs and lips. The center of the face attains dimensionality by the raising of the black nose, while the slightly open mouth bends around to the level of the cheek designs and continues smoothly back to the perimeter formline at the rear of the head. The large cheek designs are simple, unembellished forms, a style seen in box and chest designs of the eighteenth century and earlier; later formline-enclosed cheek designs of the nineteenth century would be divided up further into small formline complexes.

Steven C. Brown

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28

Tsimshian Cane

Estimate: 5,000 - 7,000 USD

DESCRIPTION

Tsimshian Cane

Height: 36 1/2 in (92.7 cm)

PROVENANCE

Jeffrey R. Myers, New York
Acquired from the above

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29

Haida or Haisla Painted Spruce Root Hat

Estimate: 20,000 - 30,000 USD

DESCRIPTION

Haida or Haisla Painted Spruce Root Hat

an old paper inventory tag tied to the inner rim, inscribed on one side in black ink "*324. / inv. 99.*", and on the other "*E.J.S.*".
Diameter: 14 3/4 in (37.5 cm); Height: 7 3/4 in (19.7 cm)

PROVENANCE

Charles Miles, Berkeley, acquired by 1963
Jeffrey R. Myers, New York
Acquired from the above in 1991

LITERATURE

Charles Miles, *Indian and Eskimo Artifacts of North America*, Chicago, 1963, p. 124, figs. 4.56 and 4.59

CATALOGUE NOTE

Spruce root weaving is one of those arts in which the gathering and preparation of materials consumes more time than the weaving of the final product. Long, branchless roots must be found and dug, preferably in sandy soil for ease of extraction. The best small roots are then heated over a fire to soften the bark and drawn through a split stick to remove it. Once seasoned and dry, the roots are laboriously split through their length more than once, to preserve the smooth outer surface and remove the fibrous interior. All this can take weeks to prepare enough prime material for the weaving of a hat or basket.

Among northern Northwest Coast groups, three types of twining are employed in this style of hat; two strand over single warps in the upper area, or crown; one row of three strand to mark the transition from crown to brim, and two strand over single warps combined with what is often called ‘skip stitch’, or self-patterned twining. The latter creates geometric patterns on the surface, in this case zig-zag lines that extend out to the brim. Other examples exhibit diamond shapes in the skip-stitch on the brim. Hats in this shape are traditionally woven in these patterns, as were earlier hats with a lower, more conical shape. In the 18th century, the smooth surface of the crown was reserved for painted designs, which did not extend into the region of skip-stitch patterns. By the late 18th and early 19th century, painted designs had begun to extend out to the brim, often covering the entire surface of the hat. This taller shape and more extensive painted area were picked up and emulated in hats created on the central Northwest Coast like this very fine example.

The painted design on this hat represents a bird, most likely a raven based on the long tapered beak. The image is composed of thin formlines compared to related compositions from the Tlingit or Haida. Thinner formlines evolved through the early 19th century, with the greatest strides in this direction taken among artists of mainland groups, such as the Tsimshian, Haisla and Heiltsuk, with the latter achieving the most extreme

expression of this formline style, most often seen on the sides of boxes and chests.

In this design composition, the raven's head occupies the front of the tall crown, with the beak extending to reach the perimeter of the brim. Below the head on each side are ovoid and U-shape complexes representing the raven's wings, while on the rear of the hat the bird's tail extends out to the edge of the brim.

Steven C. Brown

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30

Tsimshian Rattle

Estimate: 50,000 - 70,000 USD

DESCRIPTION

Tsimshian Rattle

Length: 14 1/4 in (36.2 cm)

PROVENANCE

Jeffrey R. Myers, New York
Acquired from the above by 1991

EXHIBITION

The Sidney Mishkin Gallery, Baruch College, New York, *The Indian Space Painters: Native American Sources for American Abstract Art*, November 8 – December 17, 1991

LITERATURE

George Everett Shaw, *Art of the Ancestors: Antique North American Indian Art*, Aspen, 2004, p. 77

CATALOGUE NOTE

Raven rattles are among the great icons of Northwest Coast art, appearing in simplified forms from at least the eighteenth century and becoming more refined and elaborate as the nineteenth century developed. This example is particularly complex, and has been rendered with graceful lines and superb finish work.

Raven rattles are held and employed to accompany certain dance performances of chiefs and high-ranking individuals, who wear carved forehead plaque headdresses hung with white ermine skins and topped with the long, resilient whiskers of large bull sea lions. It has been suggested that the raven/human imagery of these rattles illustrates Raven the Creator's own self-creation. Nass-shaki-yeil (Raven-at-the-head-of-the-Nass) was the keeper of all the light in the world, and was often depicted as a huge bird with a completely recurved beak. Raven entered the body of the daughter of Nass-shaki-yeil by disguising himself as a hemlock needle in her drinking water and was reborn as her raven/human child. The raven child later stole the light from his grandfather and released it to the world. Nass-shaki-yeil is a high-ranking crest of the Gaanax.ádi Tlingit (as well as certain Tsimshian-speaking groups), and it may be that this important mythological figure is represented by the formline face with a recurved beak seen on the back of nearly all raven rattles, including the present example.

One of the uncommon features of the present rattle is the fact that the tail bird has a short beak and is facing toward the handle. The great majority of raven rattles are made with a long-beaked tail bird facing away from the handle. In this reversed orientation, the tail feathers extend toward the man on the back of the raven, and his feet are tucked up beneath them, instead of flat on the raven's back on either side of the tail as in the usual composition. The man's body is elevated, his weight supported by his elbows resting on the raven's back.

The frog, often but not always present in a raven rattle, is shown here crouching on the man's chest, its mouth clasped onto the man's tongue, said to be a sign of communication between species, of esoteric

information being exchanged. The frog's forefeet are pressed against the man's shoulders, its hind feet tucked up snugly beneath itself. In rattles with the more common long-beaked, forward-facing tail bird, many lack the presence of a frog, and the man's tongue is held in the tip of the beak. If a frog is present, it is often held in the beak and it holds the end of the man's tongue in its mouth.

The man's head and face are carved in a flat-design style, the perimeter surrounded by a black formline that dips down in a V between the eyesockets. The nose and nostril flares are black, the cheeks and tongue red. Some raven rattles feature a human head carved like a tiny mask, often naturalistic, while other rare examples display the mask-like form of a bear. In the rattle's overall profile (above left), a graceful transitional curve is formed by the raven's head and beak flowing into the raven's neck and then outward and back onto the upper surface of the bird's wings.

The formlines that make up the designs on the raven's breast and body are of medium to heavy-weight formlines, and the eyelid lines throughout exhibit long and graceful curves without black-line definition. Only the crisply carved rims of the hollowed tertiary areas that surround them outline their forms.

Steven C. Brown

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31

Tlingit Ceremonial Robe (Chilkat Blanket)

Estimate: 50,000 - 70,000 USD

DESCRIPTION

Tlingit Ceremonial Robe (Chilkat Blanket)

Width: 71 in (180.4 cm); length: 52 1/2 in (133.4 cm)

PROVENANCE

Jeffrey R. Myers, New York
Acquired from the above

CATALOGUE NOTE

The weaving of "Chilkat" blankets originated with the Tsimshian people, specifically, with the women of the Nass River region known as the Nisga'a. Over time, this weaving tradition spread to the Tsimshian's neighbors on the Northwest Coast - the Haida and the Tlingit - who would become the most prolific weavers in the region. The name "Chilkat" derives from the prolific production of blankets by the Chilkat subgroup of the Tlingit (*Jilk̲áat K̲wáan*). In the Tlingit language, Chilkat blankets were called *naax̲ein*, which roughly translates to "fringe about the body."

Prior to the introduction of commercial yarn to Northwest Coast communities by white settlers in the latter half of the 19th century, Chilkat blankets such as the present example were woven from two-ply mountain goat wool and yellow cedar bark. Due to the size, artistic intricacy, and volume of raw materials required, the production of each blanket was an extremely laborious and time-intensive process. This process began with a male artist creating a painted pattern board of the blanket's design, which a female weaver transposed into textile form. The present lot contains characteristics of the classic Chilkat blanket type: its pentagonal outline resembles the façade of a house turned upside down; its thick black and yellow borders frame three clearly defined panels, with a primary design filling the central panel, flanked by two mirrored and symmetrical side panels. The forms present within each panel are highly geometric and symbolic, depicting animals and animal parts ubiquitous in Northwest Coast art and mythology, though a detailed interpretation of the meaning of each can be challenging, if not impossible.

Their exquisite beauty and the effort involved in the production process made Chilkat blankets the preserve of the Northwest Coast nobility, who possessed the wealth to make or to own a blanket. Blankets endowed their possessor with great prestige and were worn as ceremonial robes by both men and women. Often, the blankets were featured in dances, during which the rich colors, dynamic lines, and complex patterns came alive with a dancer's movements. At the conclusion of potlatches - elaborate ceremonies consisting of speeches, singing, feasting, and dancing to observe an

important occasion or affirm social status - the host presented "the rights or privileges he claimed - such as the right to display a certain crest, to own a name, or to raise a totem pole. His ownership of these privileges required validation by the invited guests, who witnessed his presentation and who received payment from him in the form of gifts" (Samuel, *The Chilkat Dancing Blanket*, Norman, 1990, p. 34). To give a blanket away at a potlatch was an act of great largesse since none but the richest chiefs could afford to give away such valuable articles. Emmons notes, "during a potlatch, whole blankets may be presented to the most honored guest, but generally they were cut in strips and distributed; and such pieces are esteemed far beyond their intrinsic value (Emmons, *The Chilkat Blanket*, New York 1907, p. 345).

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32

Tlingit Paintbrush with Figurative Handle

Estimate: 5,000 - 7,000 USD

DESCRIPTION

Tlingit Paintbrush with Figurative Handle

Height: 8 3/8 in (21.3 cm)

PROVENANCE

Captain Benjamin F. Brightman, Killisnoo, Alaska, and Round Pond, Bristol, Maine, presumably acquired *in situ* in the late-19th century
Private Collection, Maine, by family descent from the above
Norman P. Hurst, Cambridge, Massachusetts, acquired from the estate of the above
Acquired from the above on January 26, 1989

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33

Tsimshian Comb

Estimate: 5,000 - 7,000 USD

DESCRIPTION

Tsimshian Comb

Height: 5 in (12.7 cm)
The reverse inscribed in black ink: "N.W.COAST AMERICA. [/] HOOPER. COLL. Nº 1099.A."; "H.1542"; and "A76190."

PROVENANCE

James T. Hooper, Arundel, acquired in Bristol in 1933
Christie's, London, *American Indian Art from the James Hooper Collection*, November 9, 1976, lot 199
Adelaide de Menil, New York, acquired at the above auction
Sotheby's, New York, December 2, 1998, lot 434, consigned by the above
George Everett Shaw, Basalt, Colorado, acquired at the above auction
Acquired from the above on September 16, 2003

LITERATURE

Steven Phelps, *Art and Artefacts of the Pacific, Africa and the Americas: The James Hooper Collection*, London, 1976, p. 323, pl. 191, cat. no. 1542 (illustrated), and p. 445, cat. no. 1542 (listed)
Harmer Johnson, *Guide to the Arts of the Americas*, New York, 1992, p. 204

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34

Japanese Figure of a Standing Buddha, Heian Period, 12th Century

Estimate: 6,000 - 8,000 USD

DESCRIPTION

Japanese Figure of a Standing Buddha, Heian Period, 12th Century

the carved cypress wood figure modelled as a standing Buddha on a *rendai* [lotus platform], the right hand raised and the left hand slightly lowered, traces of pigment and gilt
Height: 16 in (40.6 cm)

PROVENANCE

Mathias Komor, New York (inv. no. L239)
Acquired from the above on July 1, 1960

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https://www.sothebys.com/en/buy/auction/2022/the-amy-elliot-lawrence-collection/japanese-figure-of-a-standing-buddha-heian-period

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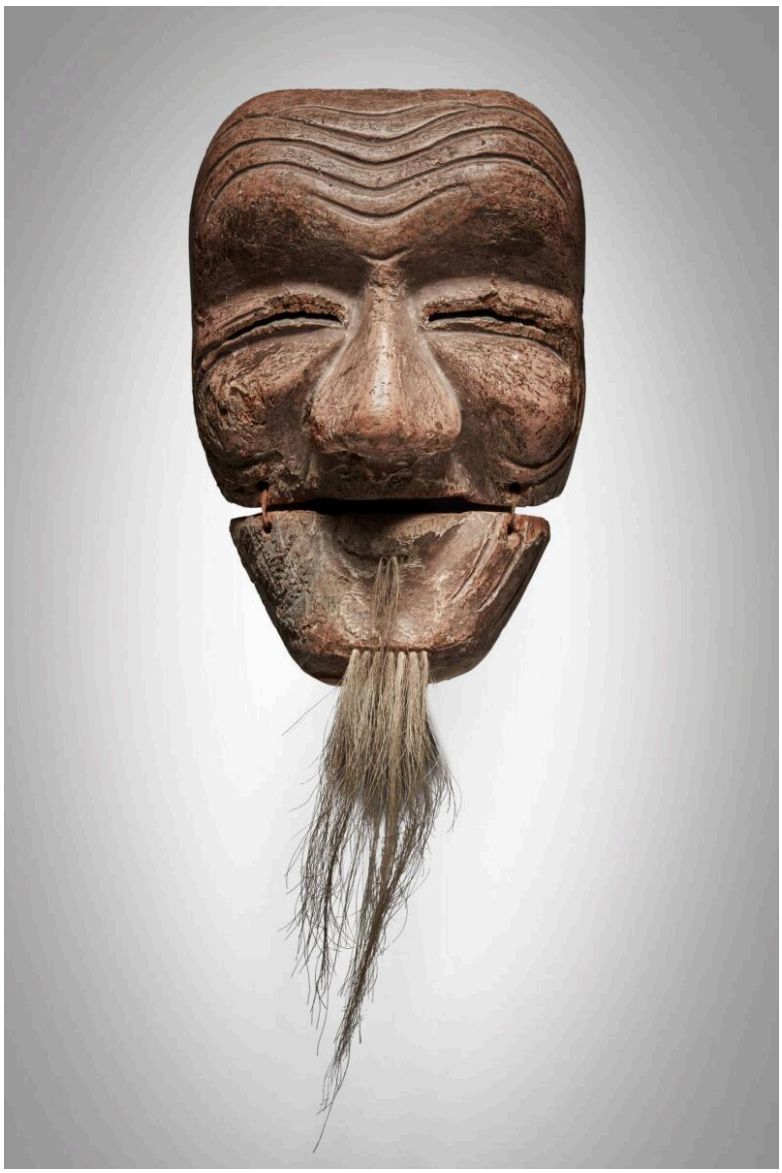

35

Japanese Noh mask of Okina (Hakushikijo), Muromachi – Momoyama period, 16th century

Estimate: 3,000 - 5,000 USD

DESCRIPTION

Japanese Noh mask of Okina (Hakushikijo), Muromachi – Momoyama period, 16th century

carved in the form of an Okina mask with wrinkled brow and gentle, smiling expression, moveable jaw, horsehair beard, decorated in *gesso* and coloured pigment
Height (not including beard): 8 3/4 in (22.2 cm)

PROVENANCE

Stanton Macdonald-Wright, Los Angeles
Acquired from the above in the 1970s

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The Amy & Elliot Lawrence Collection

New York | 24 May 2022 | 04:00 PM CEST

36

Three Shadow Puppets, Java, Indonesia

Estimate: 2,500 - 3,500 USD

DESCRIPTION

Three Shadow Puppets, Java, Indonesia

Heights (left to right as shown): 13 1/4 inches (33.7 cm), 17 in (43.2 cm), and 21 1/2 in (54.6 cm)

PROVENANCE

Hélène Kamer, Paris
Acquired from the above

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37

Maori Pendant, New Zealand

Estimate: 50,000 - 70,000 USD

DESCRIPTION

Maori Pendant, New Zealand

Height: 5 3/4 in (14.6 cm)

PROVENANCE

Jacob Epstein, London
Paul Guillaume, Paris
French Private Collection
Guy Loudmer, Hôtel Drouot, Paris, June 19, 1980, lot 200, consigned by the above
Thomas Murray, Mill Valley
Maureen Zarember, New York
Mark and Carolyn Blackburn, Honolulu, acquired from the above
Bonhams, New York, May 13, 2019, lot 57, consigned by the above
Acquired at the above auction

LITERATURE

Charles W. Mack, *Polynesian Art at Auction, 1965-1980*, Northboro, Massachusetts, 1982, p. 127, pl. 49, no. 3
Adrienne L. Kaeppler, *Polynesia: The Mark and Carolyn Blackburn Collection of Polynesian Art*, Honolulu, 2015, p. 160 and p. 340, cat. no. 457

CATALOGUE NOTE

Deeply and boldly carved from a piece of greenstone, or *pounamu*, of crystalline beauty, this large and impressive pendant amply illustrates that a *hei tiki* is a *taonga* or treasure that may be appreciated as much for its tactile as for its visual quality.

This *hei tiki* is carved from a piece of *pounamu* of the *inanga* type, named for its resemblance to the pearlescent silver-green colour of the galaxias, or *inanga*, a freshwater fish native to Aotearoa. Historically *inanga* was the *pounamu* that Maori most prized, and the mystical qualities possessed by all *pounamu* seem tangible in this piece. Here the *pounamu* is the colour of celadon, with flashes of olive, and a beautiful grain that seems to swirl around the contours of the sculpture like the water that flows over the *pounamu* in the rivers of Te Waipounamu, "the waters of greenstone", the South Island of Aotearoa.

Inset in the deeply carved sockets of the eyes are two scarlet rings of sealing wax that form a striking contrast against the soft green of the *pounamu*. Sealing wax found favour among Maori in the 19th century, since the colour red had special sacred significance and was, moreover, "the colour of high rank" (Neich, *Carved Histories*, Auckland, 2001, p. 146).

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https://www.sothebys.com/en/buy/auction/2022/the-amy-elliot-lawrence-collection/maori-pendant-new-zealand

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38

Maori Pendant, New Zealand, probably Bay of Plenty

Estimate: 30,000 - 50,000 USD

DESCRIPTION

Maori Pendant, New Zealand, probably Bay of Plenty

The reverse inscribed in white ink: "H.150" [the "H" largely effaced], and "Br. 955"
Height: 3 7/8 in (9.8 cm)

PROVENANCE

James T. Hooper, Arundel
Christie's, London, *Hawaiian and Maori Art from the James Hooper Collection*, June 21, 1977, lot 58
Robert M. Browne, Honolulu (inv. no. 955)
Mark and Carolyn Blackburn, Honolulu
Bonhams, New York, November 11, 2019, lot 302, consigned by the above
Acquired after the above auction

LITERATURE

Steven Phelps, *Art and Artefacts of the Pacific, Africa and the Americas: The James Hooper Collection*, London, 1976, p. 150, pl. 18, cat. no. 150 (illustrated), and p. 414, cat. no. 150 (listed)
Charles W. Mack, *Polynesian Art at Auction, 1965-1980*, Northboro, Massachusetts, 1982, p. 133, pl. 52, no. 10
Adrienne L. Kaeppler, *Polynesia: The Mark and Carolyn Blackburn Collection of Polynesian Art*, Honolulu, 2015, p. 160 and p. 340, fig. 456

CATALOGUE NOTE

There is wonderfully subtle detail in the finely modeled low relief carving of this *hei tiki*, the musculature and active posture of the figure captured within the fine-grained stone. When held up to the light, the *pounamu*, or greenstone, unveils another aspect of its beauty, its rich, somewhat dark colour transformed as it suddenly glows with a verdant luminosity.

The head, which has the rare turn to the left, has an almost skull-like appearance and the striking intensity of expression found in many *hei tiki* of this somewhat rare style, which is attributed to the Bay of Plenty on the northern coast of the north island. Discussing the present *hei tiki*, Adrienne Kaeppler noted that "the suspension hole at the top and the projections of the ears and beard suggest a Bay of Plenty origin" (Adrienne L. Kaeppler, *Polynesia: The Mark and Carolyn Blackburn Collection of Polynesian Art*, Honolulu, 2015, p. 160).

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39

Headrest, Atiu, Cook Islands

Estimate: 15,000 - 25,000 USD

DESCRIPTION

Headrest, Atiu, Cook Islands

Length: 13 1/4 in (33.7 cm); height: 4 1/2 in (11.4 cm)

PROVENANCE

Fred North, London
Merton D. Simpson, New York, acquired from the above in the late 1960s
Arman (Armand Pierre Fernandez), Paris and New York
Guy Loudmer, Drouot-Richelieu, Paris, 7-9 December, 1991, lot 217
Christie's, London, December 1, 1993, lot 192
Merton D. Simpson, New York
Acquired from the above on May 26, 2005

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40

Lizard Man Figure, Easter Island (Rapa Nui)

Estimate: 60,000 - 90,000 USD

DESCRIPTION

Lizard Man Figure, Easter Island (Rapa Nui)

Length: 13 3/4 in (34.9 cm)
The foot inscribed in white ink: "H.377"

PROVENANCE

James T. Hooper, Arundel
Christie's, London, *Melanesian and Polynesian Art from the James Hooper Collection*, June 19, 1979, lot 192
Lance and Roberta Entwistle, London, acquired at the above auction
Private Collection, acquired from the above
Christie's, Paris, June 19, 2014, lot 131, consigned by the above
Acquired after the above auction

LITERATURE

Steven Phelps, *Art and Artefacts of the Pacific, Africa and the Americas: The James Hooper Collection*, London, 1976, p. 88, pl. 44, cat. no. 377 (illustrated), p. 419, cat. no. 377 (listed)
Charles W. Mack, *Polynesian Art at Auction, 1965-1980*, Northboro, 1982, p. 79, pl. 25, no. 2

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41

Neckrest, Tonga

Estimate: 1,500 - 2,500 USD

DESCRIPTION

Neckrest, Tonga

Length: 13 1/4 in (33.7 cm)

PROVENANCE

David N. DeRoche, Piedmont, California
Acquired from the above on May 20, 2007

CATALOGUE NOTE

In Tonga, the head was the most *tapu*, or sacred, part of the body, and in sleep, it was appropriate to rest one's head on a carefully made headrest, or *kali*. There are several forms of *kali*, all of which demonstrate the elegance and economy of form characteristic of Tongan sculpture. Carved from a single piece of wood, this headrest is of the *kali hahapo* type, which achieves a graceful architectural quality, with the concave "pillow" seemingly suspended between the bowed curves of the legs.

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42

Turtle Shell Figure, Makira (San Cristobal), Solomon Islands

Estimate: 8,000 - 12,000 USD

◉ Restricted Species

DESCRIPTION

Turtle Shell Figure, Makira (San Cristobal), Solomon Islands

Hawksbill Sea Turtle (*Eretmochelys imbricata*) shell
Height: 9 1/2 in (24.1 cm)

PROVENANCE

John J. Klejman, New York
Acquired from the above on June 4, 1964

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43

Mask, Middle Sepik River, East Sepik Province, Papua New Guinea

Estimate: 10,000 - 15,000 USD

DESCRIPTION

Mask, Middle Sepik River, East Sepik Province, Papua New Guinea

Height: 15 3/4 in (40 cm)

PROVENANCE

Mathias Komor, New York (inv. no. H 656)
Acquired from the above on February 10, 1965

EXHIBITION

The DuPont Galleries, Mary Washington College, University of Virginia, Fredericksburg, *The Sculpture of Primitive Peoples*, October 23 – December 11, 1966

LITERATURE

Mary Washington College, ed., *The Sculpture of Primitive Peoples*, Fredericksburg, 1966, p. 18, pl. 20, cat. no. 29

CATALOGUE NOTE

This old and expressive mask, carved with stone tools, and layered with pigments, combines anthropomorphic and zoomorphic attributes. The face is enclosed in a heart-shaped frame which, according to Gregory Bateson's field notes, is termed *wande.* Beneath a fleshy and naturalistic human nose there is the bridge-like elongation, or *molot*, which is the most prominent and characteristic feature of *mai* masks. Here the boldly carved *molot* projects outwards and overhangs the lower part of the face like a handle. Behind the *molot* a sharp tongue sticks out, a motif that "is intended to repel enemies and hostile spirits". (Friede, ed., *New Guinea Art: Masterpieces from the Jolika Collection of Marcia and John Friede*, San Francisco and Milan, 2005, vol. 2, p. 110). The Iatmul and Chambri iconographies are very closely related and aspects of both can be seen in this mask, which bears a certain resemblance to a Chambri suspension hook collected in the 1930s by Paul Wirz (*ibid.*, p. 123, cat. no. 258).

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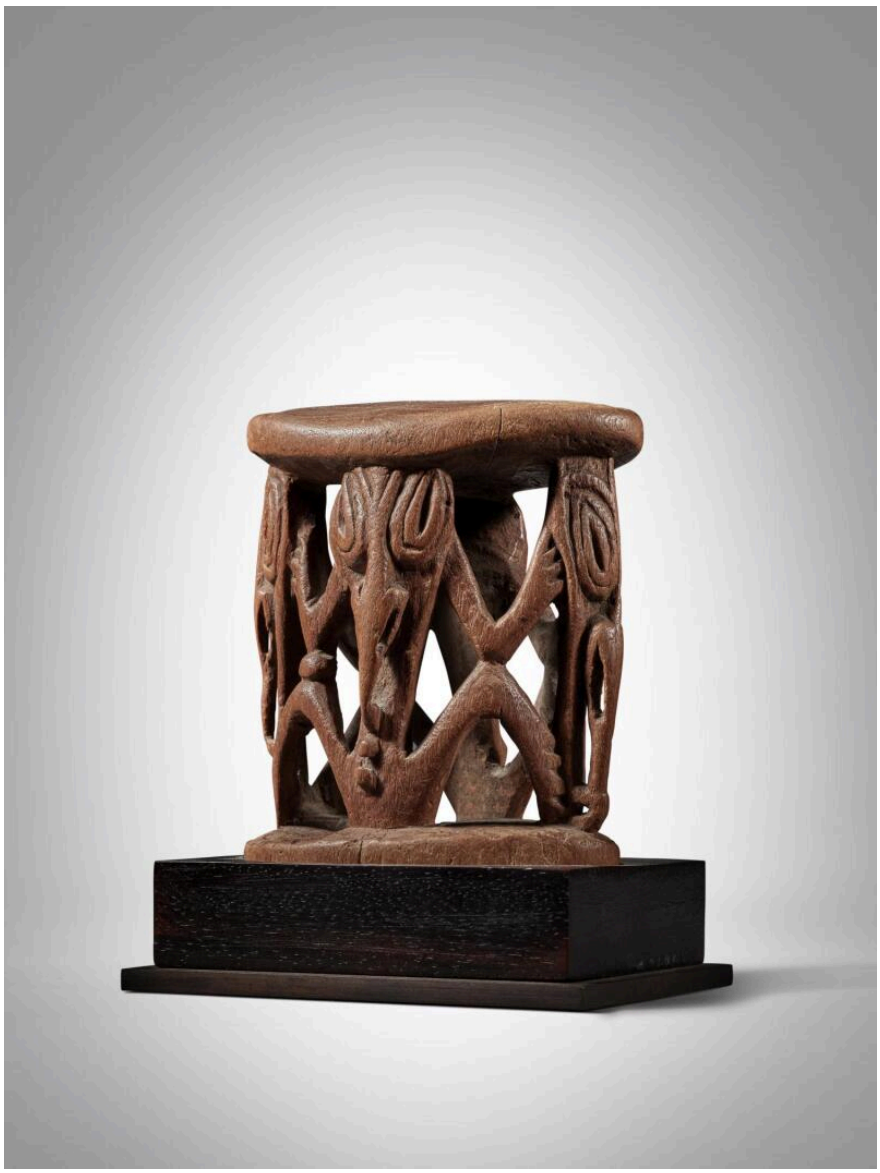

44

Neckrest, Coastal Sepik or Ramu River, East Sepik Province, Papua New Guinea

Estimate: 12,000 - 18,000 USD

DESCRIPTION

Neckrest, Coastal Sepik or Ramu River, East Sepik Province, Papua New Guinea

Height: 4 7/8 in (12.4 cm)

PROVENANCE

Übersee-Museum, Bremen (inv. no. D3168)
Carel Groenevelt, Rotterdam
Leo and Karin van Oosterom, Amsterdam, acquired from the above in 1973
Thence by family descent
Sotheby's, Paris, June 13, 2018, lot 5, consigned by the above
Michael Hamson, Palos Verdes Estates (inv. no. MHMC-1651), acquired at the above auction
Acquired from the above on March 6, 2019

CATALOGUE NOTE

The significance and principal function of this wonderful stone-carved neckrest were probably magical, with the four ancestral spirit figures guarding the body of the sleeper whilst his soul wandered from it and into the world of the spirits. Here the figures form a protective circle around the head of the owner, watching over the four cardinal directions, their legs bent, and hands joined in a beautiful design that rhythmically rises and falls. Waldemar Stöhr illustrates a group of Coastal Sepik or Ramu neckrests in the collection of the Rautenstrauch-Joest Museum, Cologne (Stöhr, *Melanesien. Schwarze Inseln der Südsee*, 1971, p. 105, figs. 193-199) which illustrate the very powerful, protective presence of this type of neckrest; none, however, has the peculiarly ethereal grace of this extraordinary object.

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45

Yimam Figure, Upper Karawari River, East Sepik Province, Papua New Guinea

Estimate: 30,000 - 50,000 USD

DESCRIPTION

Yimam Figure, Upper Karawari River, East Sepik Province, Papua New Guinea

Height: 58 1/4 in (148 cm)

PROVENANCE

George C. Kennedy, Los Angeles, collected *in situ* between 1963-1966
Richard and Patricia R. Anawalt, Los Angeles, acquired from the above
Alan D. Grinnell, Santa Monica
Michael Hamson, Palos Verdes Estates (inv. no. MHF-391), acquired from the above
Acquired from the above on March 14, 2016

CATALOGUE NOTE

The Yimam or Alamblak people of the upper Karawari River are known for their spirit figures, or *yipwon*, in which the human figure is radically reinvented, stylized and reduced to an almost two-dimensional plane. The present *yipwon* is notable for the large scale of its head and the remarkable finesse of the hooks, which draw the eye to the centre of the sculpture, where their thin, almost trembling tips almost converge at a single point, giving the composition a nervous energy. Henry Moore's sculpture *Three Points* has often been compared to a *yipwon*, and in this example one can see the same crackling tension that Moore found in his work, where an almost electric spark of energy seems "to jump across the gap" between the points (Levine, *With Henry Moore: The Artist at Work*, London, 1978, p. 28).

The form around which the hooks converge "has been interpreted as the heart or soul of the *yipwon* protected by the hooked ribs, or as a cosmological device of stars around the moon or sun." (Howarth, *Myth and Magic: Art of the Sepik River, Papua New Guinea*, Canberra, 2015, p. 205). Large *yipwon* such as this belonged to the whole clan and were kept in the men's house, or in sacred caves reserved for religious ceremonies. Howarth writes that "the *yipwon* were consulted before hunting pigs, cassowary or other animals and also for war expeditions. Ritual steps were taken to make the *yipwon* spirit enter the carved figure, making it 'alive' through offerings of magical herbs, lime, the men's saliva and even their own blood (*yat*) [...] According to [Anthony] Forge the *yipwon* would speak through a sorcerer giving omens regarding hunting and warfare. It was believed that the spirit of the *yipwon* went ahead of the hunter or warrior and took their quarry's spirit, making the pig, cassowary or human easy to be captured and slain." (*ibid.*).

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46

Inyai-Ewa Figure, Upper Karawari River, East Sepik Province, Papua New Guinea

Estimate: 30,000 - 50,000 USD

DESCRIPTION

Inyai-Ewa Figure, Upper Karawari River, East Sepik Province, Papua New Guinea

Height: 43 in (109.2 cm)

PROVENANCE

Maurice Bonnefoy, D'Arcy Galleries, New York, acquired in the mid-1960s
Private Collection, acquired from the above by 1970
James Barzyk, Chicago
Alex Philips, Melbourne
Private Collection, acquired from the above
Susan Kloman, New York, acquired from the above
Acquired from the above on December 1, 2020

EXHIBITION

D'Arcy Galleries, New York, *The Caves of Karawari*, 1968

LITERATURE

Eike Haberland, *The Caves of Karawari*, New York, 1968, n.p., cat. no. 104

CATALOGUE NOTE

The Karawari River, a southern tributary of the great Sepik River, flows through a landscape of dense forest, out of which rise perpendicular limestone escarpments that are dotted with caves and rock shelters that for centuries have been used as places of initiation and commemoration. Over the course of several generations, the Inyai-Ewa people who inhabit small settlements in the foothills and headwaters of this region created a highly distinctive sculptural tradition, of which the best-known manifestation is the corpus of mysterious and ethereal figures known as *aripa*, which Christian Kaufmann has characterized as hunting spirit figures (Kaufmann, *Korewori. Magische Kunst aus dem Regenwald*, Basel, 2003, *passim*).

Male *aripa* such as this were created to be seen in profile. The silhouette-like form stands upon a single leg, with both the external and internal parts of the body depicted in a series of curving, serrated, forms, which seem to suggest the sprawling vegetation of the forest. Each *aripa* embodied a spirit and was considered to have a soul, or *tite*. The *aripa* had an essential role in the ritual of hunting; by making offerings to the *aripa* the hunter hoped to induce it to embark on a nocturnal hunt during which the *aripa* might entrap the soul of the hunter's intended quarry, whether that be pig, cassowary, or, in times of war, his fellow man. Once kept in the *koa*, the men's spirit house, the *aripa* were eventually brought to the limestone caves and rock shelters in the hills, some to bring the *aripa* closer to the game that was the hunter's pursuit, others to rest there with the bones and possessions of their deceased owners.

Secluded, sometimes for centuries, in their limestone caves, these haunting sculptures survived as the vestiges of a culture that was almost entirely unknown to outsiders until the 1960s. Wider recognition came in 1968 when the dealer and collector Maurice Bonnefoy held the exhibition *The Caves of Karawari* at his D'Arcy Galleries on Madison Avenue in New York. Amongst the 105 objects presented in this remarkable exhibition was the present *aripa*, one of the twenty or so sculptures which were sold at that time; the remaining sculptures

from this extraordinary assemblage were subsequently acquired in 1971 by the Museum für Völkerkunde in Basel.

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47

Spirit Board, Era-Kipaia Ethnic District, Gulf of Papua, Gulf Province, Papua New Guinea

Estimate: 40,000 - 60,000 USD

DESCRIPTION

Spirit Board, Era-Kipaia Ethnic District, Gulf of Papua, Gulf Province, Papua New Guinea

Height: 41 1/4 in (104.8 cm)

PROVENANCE

Thomas Schultze-Westrum, Munich, collected in the village of Ubuo, Gope ethnic district, on February 28, 1966
Susanne Caspary-Muhsal, Munich, acquired from the above
Michael Hamson, Palos Verdes Estates (inv. no. MHF-397), acquired from the above
Acquired from the above on June 6, 2016

CATALOGUE NOTE

In 1966 Thomas Schultze-Westrum collected several *kópe* and *kakáme* spirit figures in the village of Ubuo in the Gope ethnic district. These boards, including the present lot, do not resemble the Gope style so much as that of the Era-Kipaia ethnic district, which lies to the east. Schultze-Westrum (private communication) notes that in the village of Aimei (Era-Kipaia), he collected "a *kópe* which is almost identical" to the present lot, "especially in the design of the mouth." He concludes, therefore, that the present kópe was forcibly removed from the Era region and taken to "old Ubuo". Aumari Moiopu, Schultze-Westrum's informant in Ubuo, told him that the villge of Baravi, upstream from Aimei on the Era River, was the subject of raids by the people of old Ubuo.

Schultze-Westrum adds that the *kópe* which he collected in Aimei was the work of an Era-Kipaia artist named Gabagi who had apparently worked in a village called Ikoru, long abandoned by the time of Schultz-Westrum's visit. The similarities between the *kópe* collected in Aimei and the present lot suggest that this *kópe* may also have been created by Gabagi.

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48

Neckrest, Tami Islands, Huon Gulf, Morobe Province, Papua New Guinea

Estimate: 6,000 - 9,000 USD

DESCRIPTION

Neckrest, Tami Islands, Huon Gulf, Morobe Province, Papua New Guinea

Height: 7 in (17.8 cm)

PROVENANCE

Gottfried Schmidt, collected *in situ* in 1905 or 1906
Thence by descent
Michael Hamson, Palos Verdes Estates (inv. no. MHMC-1531)
Acquired from the above on October 3, 2018

LITERATURE

Michael Hamson, *Oceanic Art, Paris, 2018*, Palos Verdes Estates, 2018, pp. 28-29, cat. no. 6

CATALOGUE NOTE

This exceptional neckrest illustrates the consummate virtuosity and imagination of the Tami artist who created it in the late 19th century. The inventiveness of these artists was remarked upon by European observers; Richard Neuhauss, who was in New Guinea from 1908-1910 – two or three years after this neckrest was collected – wrote that "the extent to which these carvings differ from one another is quite amazing; it seems that each artist deliberately avoids copying items that already exist." (Neuhauss, *Deutsch Neu-Guinea*, Berlin, 1911, vol. 1, p. 249).

Here the neck support or "pillow" is supported by an openwork structure composed of two parallel, parabolic curves, buttressed at the centre and resting on the heads of two caryatid figures, which are representations of ancestral spirits known as *kani*, or *balum-kani* (Biró, cited in Bodrogi, *Art in North-East New Guinea*, Budapest, 1961, p. 70). Their long, mask-like faces project out and away from their elongated torsos, which are bent back at an acute angle, and their thrusting, acrobatic posture is further accentuated by the placement of the arms, which are pulled back and away from the body. The overall effect is one of supple lightness, and an airy, open feel.

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49

Azera Neckrest, Markham Valley, Morobe Province, Papua New Guinea

Estimate: 3,000 - 5,000 USD

DESCRIPTION

Azera Neckrest, Markham Valley, Morobe Province, Papua New Guinea

Length: 31 in (78.7 cm)

PROVENANCE

Wartburg Theological Seminary, Dubuque, Iowa (inv. no. 20.1/68)
Ron Perry, Tucson, acquired from the above
Michael Hamson, Palos Verdes Estates (inv. no. MHMC-301)
Acquired from the above on August 3, 2016

LITERATURE

Michael Hamson, ed., *Between the Known and Unknown: New Guinea Art from Astrolabe Bay to Morobe*, Palos Verdes Estates, 2016, pp. 94-95

CATALOGUE NOTE

This neckrest depicts a recumbent figure, an anthropomorphic head at one end, with a long, lean, torso, and projecting limbs that make the best use of the natural form of the branch or root from which the neckrest is made. At the opposite end to the head is a projection which Carl Schmitz read as a penis (Schmitz, "Die Nackenstützen und Zeremonialstühle der *Azera* in Nordost-Neuguinea", *Baessler-Archiv*, N. F., Vol. VII, No. 1, 1959, p. 150).

Arnhold Wenholt notes that "every adult male Azera possessed such a headrest to be slept upon on the night of a raid and when the subsequent cannibalistic rituals took place. As such, it is a warrior's property that is most closely linked to cannibalism." (Wenholt, "The Azera", in Hamson, ed., *Between the Known and Unknown: New Guinea Art from Astrolabe Bay to Morobe*, Palos Verdes Estates, 2016, p. 88). The bulbous form of the head suggests the barkcloth caps which were worn by warriors of the neighbouring Laewomba people as a mark of their success in committing homicide and other important events in the cycle of life.

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50

Bukie Ancestral Spirit Figure, Kaboibus Area, Maprik, East Sepik Province, Papua New Guinea

Estimate: 10,000 - 15,000 USD

DESCRIPTION

Bukie Ancestral Spirit Figure, Kaboibus Area, Maprik, East Sepik Province, Papua New Guinea

Height: 33 in (83.8 cm)

PROVENANCE

Steyler Missionare (The Society of the Divine Word), collected *in situ* (inv. no. 71.1183)
Museum "Haus der Volker und Kulturen", Steyler Missionare, Sankt Augustin, North Rhine-Westphalia
Serge Schoffel, Brussels
Paul Harris, Seattle, acquired from the above
Michael Hamson, Palos Verdes Estates (inv. no. MHF-455), acquired from the above
Acquired from the above on March 14, 2018

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51

Kamano Neckrest, Eastern Highlands Province, Papua New Guinea

Estimate: 3,000 - 5,000 USD

DESCRIPTION

Kamano Neckrest, Eastern Highlands Province, Papua New Guinea

The underside of the central bar inscribed in white ink: "7 GOROKA NECKREST"
Length: 12 in (30.5 cm)

PROVENANCE

Stan Moriarty, Sydney
Wayne Heathcote, London
Marcia and John Friede, Rye, acquired from the above
Marc Assayag, Montreal, acquired from the above
Michael Hamson, Palos Verdes Estates (inv. no. MHMC-1526)
Acquired from the above on September 11, 2017

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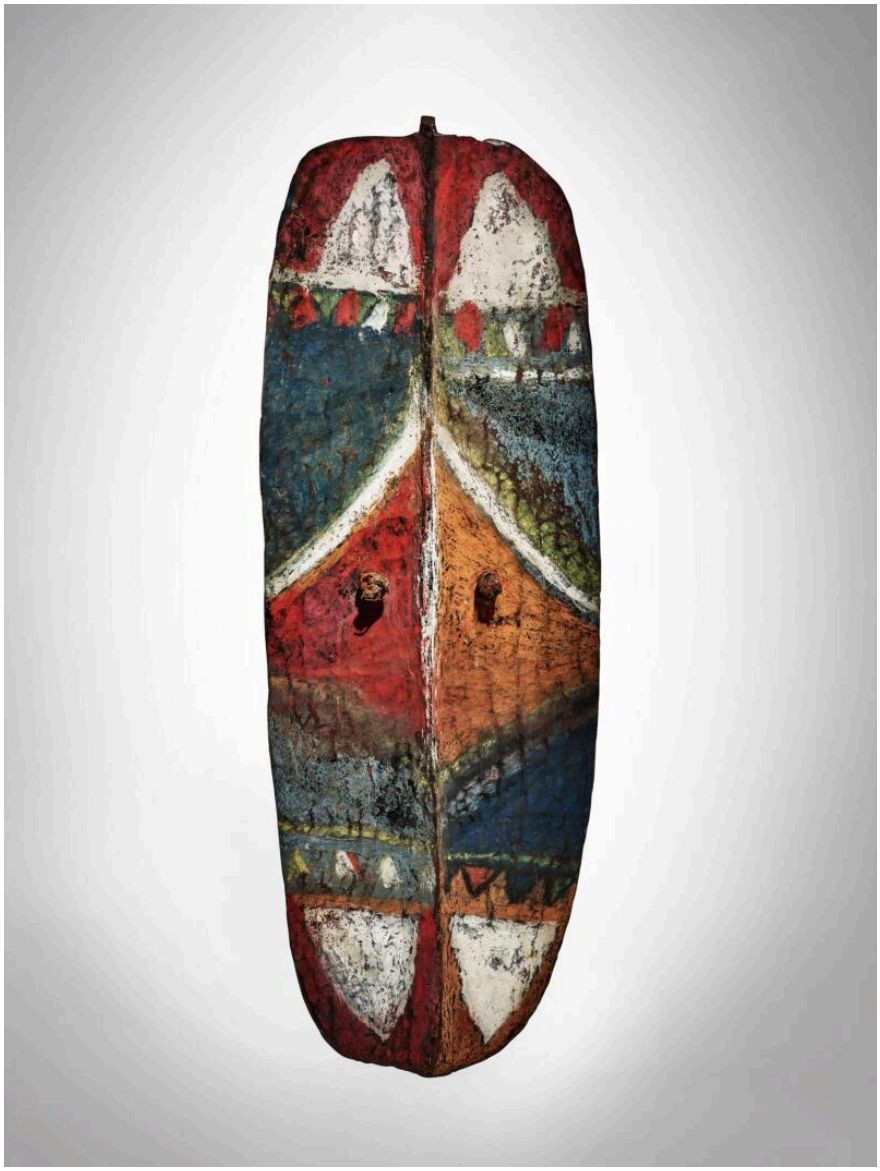

52

War Shield, Mendi Area, Southern Highlands Province, Papua New Guinea

Estimate: 10,000 - 15,000 USD

DESCRIPTION

War Shield, Mendi Area, Southern Highlands Province, Papua New Guinea

Height: 46 1/2 in (118 cm)

PROVENANCE

Allen D. Christensen, The Christensen Fund (inv. no. 61688)
Sotheby's, Sydney, October 27-28, 1996, lot 45 (part), consigned by the above
Bill Evans, Sydney, acquired at the above auction
Kevin Conru, Brussels
Marcia and John Friede, Rye, acquired from the above
Sotheby's, New York, May 14, 2010, lot 97, consigned by the above
Chris Boylan, Sydney, acquired at the above auction
Michael Hamson, Palos Verdes Estates (inv. no. MHMC-1282)
Acquired from the above on March 30, 2016

LITERATURE

Kevin Conru, *Oceanic Shields*, Brussels, 2006, cover (group photograph) and n.p., cat. no. 22
Michael Hamson, advertisement, *Tribal Art*, Vol. XX, No. 1 (No. 78), Winter, 2015, p. 4
Michael Hamson, *Oceanic Art*, Palos Verdes Estates, 2016, pp. 32-35, cat. no. 14
John Friede, Terence E Hays, Christina Hellmich, eds, *New Guinea Highlands: Art from the Jolika Collection*, San Fransisco and New York, 2017, p. 138, fig. 6.28

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53

Shield, Western Australia

Estimate: 2,500 - 3,500 USD

DESCRIPTION

Shield, Western Australia

Height: 27 5/8 in (70.2 cm)

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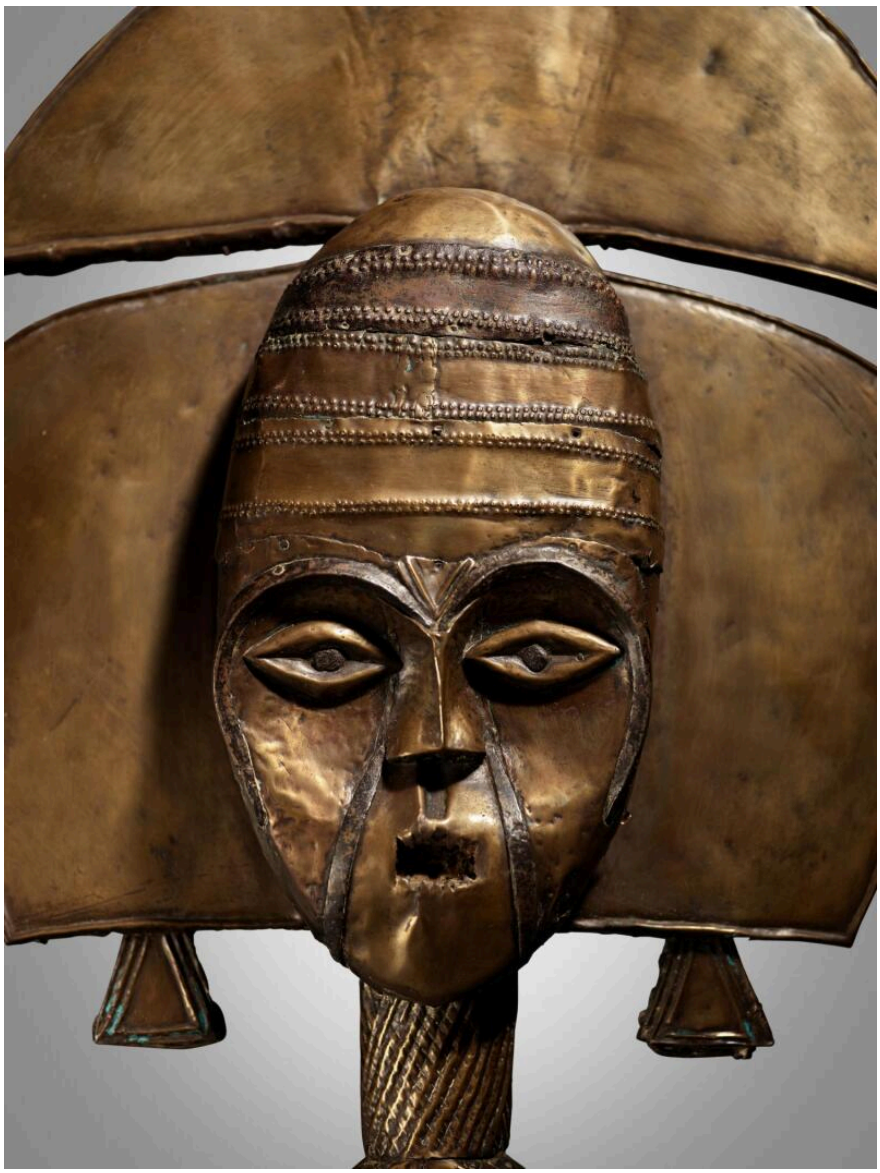

54

Kota-Ndassa Reliquary Figure, Gabon

Estimate: 80,000 - 120,000 USD

DESCRIPTION

Kota-Ndassa Reliquary Figure, Gabon

Height: 24 1/4 in (61.5 cm)

PROVENANCE

Acquired prior to April 4, 1962 (appraised on this date by John J. Klejman, New York)

EXHIBITION

The DuPont Galleries, Mary Washington College, University of Virginia, Fredericksburg, *The Sculpture of Primitive Peoples*, October 23 – December 11, 1966
Mount Holyoke College Art Museum, South Hadley, Massachusetts, *Red Gold: Copper Arts of Africa*, September 4 – October 31, 1984

LITERATURE

Mary Washington College, ed., *The Sculpture of Primitive Peoples*, Fredericksburg, 1966, pl. 14, cat. no. 49; also illustrated on the invitation to the exhibition preview
Eugenia W. Herbert, *Red Gold: Copper Arts of Africa*, South Hadley, Massachusetts, 1984, cover, and p. 8, fig. 12, cat. no. 2

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55

Mahongwe Reliquary Figure, Gabon

Estimate: 120,000 - 180,000 USD

DESCRIPTION

Mahongwe Reliquary Figure, Gabon

The reverse inscribed in white ink with Barbier-Mueller inventory number: "BMG 1019-48", and Merton D. Simpson inventory number: "J386."
Height: 23 in (58.4 cm)

PROVENANCE

Reportedly collected *in situ* between 1933-1936
Jean Roudillon, Paris
Merton D. Simpson, New York, acquired from the above
Sidney Lichter, Scarsdale, acquired from the above
Merton D. Simpson, New York, acquired from the above
Acquired from the above on July 14, 1983

EXHIBITION

Musee Barbier-Mueller, Geneva, temporary loan, mid-1979 – 1980
Mount Holyoke College Art Museum, South Hadley, Massachusetts, *Red Gold: Copper Arts of Africa*, September 4 – October 31, 1984

LITERATURE

Louis Perrois, *Arts du Gabon. Les arts plastiques du bassin de l'Ogooué*, Arnouville, 1979, p. 37, fig. 15
Eugenia W. Herbert, *Red Gold: Copper Arts of Africa*, South Hadley, Massachusetts, 1984, p. 8, fig. 13, cat. no. 1

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56

Teke Pipe, Republic of the Congo

Estimate: 3,000 - 5,000 USD

DESCRIPTION

Teke Pipe, Republic of the Congo

Length: 4 3/8 in (11.1 cm)

PROVENANCE

Werner Muensterberger, New York
Merton D. Simpson, New York (inv. no. 6130)
Acquired from the above on July 24, 1991

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57

Songye Figure, Democratic Republic of the Congo

Estimate: 8,000 - 12,000 USD

DESCRIPTION

Songye Figure, Democratic Republic of the Congo

Height: 7 1/4 in (18.4 cm)

PROVENANCE

Karel Plasmans, Brussels, collected *in situ* between 1955-1970
Private Collection, acquired from the above in 1970
Christie's, Paris, December 3, 2015, lot 83, consigned by the estate of the above
Acquired at the above auction with the assistance of Heinrich Schweizer, New York

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58

Songye Axe, Democratic Republic of the Congo

Estimate: 2,000 - 3,000 USD

DESCRIPTION

Songye Axe, Democratic Republic of the Congo

Height: 17 1/2 in (44.5 cm)

PROVENANCE

Reportedly collected *in situ* before 1905
Edward H. Merrin, New York
Acquired from the above by the early 1970s

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59

Songye Head from a Power Figure, Democratic Republic of the Congo

Estimate: 12,000 - 18,000 USD

DESCRIPTION

Songye Head from a Power Figure, Democratic Republic of the Congo

Height: 12 in (30.5 cm)

PROVENANCE

Reportedly collected in the village of Samba
Edith Hafter, Solothurn and Zurich
Lucien Van de Velde, Antwerp
Christie's, Amsterdam, December 7, 1998, lot 183, consigned by the above
Galerie Simonis, Dusseldorf, acquired at the above auction
Private Collection, Cologne, acquired from the above
Didier Claes, Brussels
Alain Naoum, Brussels
Acquired from the above on March 10, 2018

LITERATURE

François Neyt, *Songye. La redoubtable statuaire Songye d'Afrique centrale*, Antwerp, 2004, p. 223, cat. no. 189
François Neyt, *Songye: The Formidable Statuary of Central Africa*, New York, 2009, p. 223, cat. no. 189
Werner Schmalenbach, *Afrikanische Kunst aus Kölner Privatsammlungen*, Cologne, 2010, p. 10
Phillip Troy Linger, "In Perspective", *Art and Antiques*, February 2018, p. 24

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https://www.sothebys.com/en/buy/auction/2022/the-amy-elliot-lawrence-collection/songye-head-from-a-power-figure-democratic

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60

Luba Mask, Democratic Republic of the Congo

Estimate: 20,000 - 30,000 USD

DESCRIPTION

Luba Mask, Democratic Republic of the Congo

Height: 10 in (25.4 cm)

PROVENANCE

Mathias Komor, New York
Adrian Schlag, Brussels
Alain Naoum, Brussels
Acquired from the above on May 10, 2018

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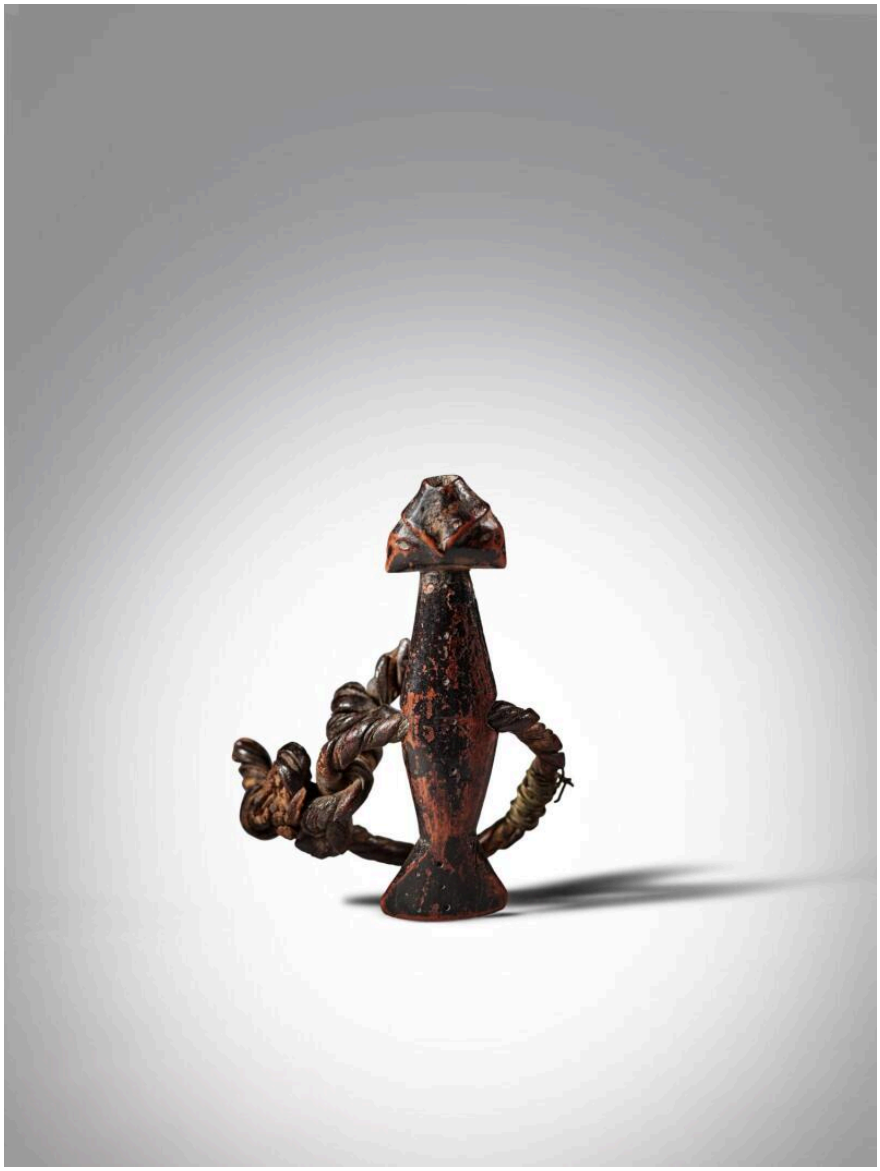

61

Luba Janiform Charm, Democratic Republic of the Congo

Estimate: 400 - 600 USD

DESCRIPTION

Luba Janiform Charm, Democratic Republic of the Congo

Height: 2 1/2 in (6.4 cm)

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62

Laka Throwing Knife, Chad

Estimate: 800 - 1,200 USD

DESCRIPTION

Laka Throwing Knife, Chad

Length: 23 in (58.4 cm)

PROVENANCE

Henri Kamer, New York
Acquired from the above in 1965

LITERATURE

Harold Krieger, "Four Ways to Spend $1000 - For Real", *Esquire*, Vol. LXIV, No. 5, November, 1965, p. 131

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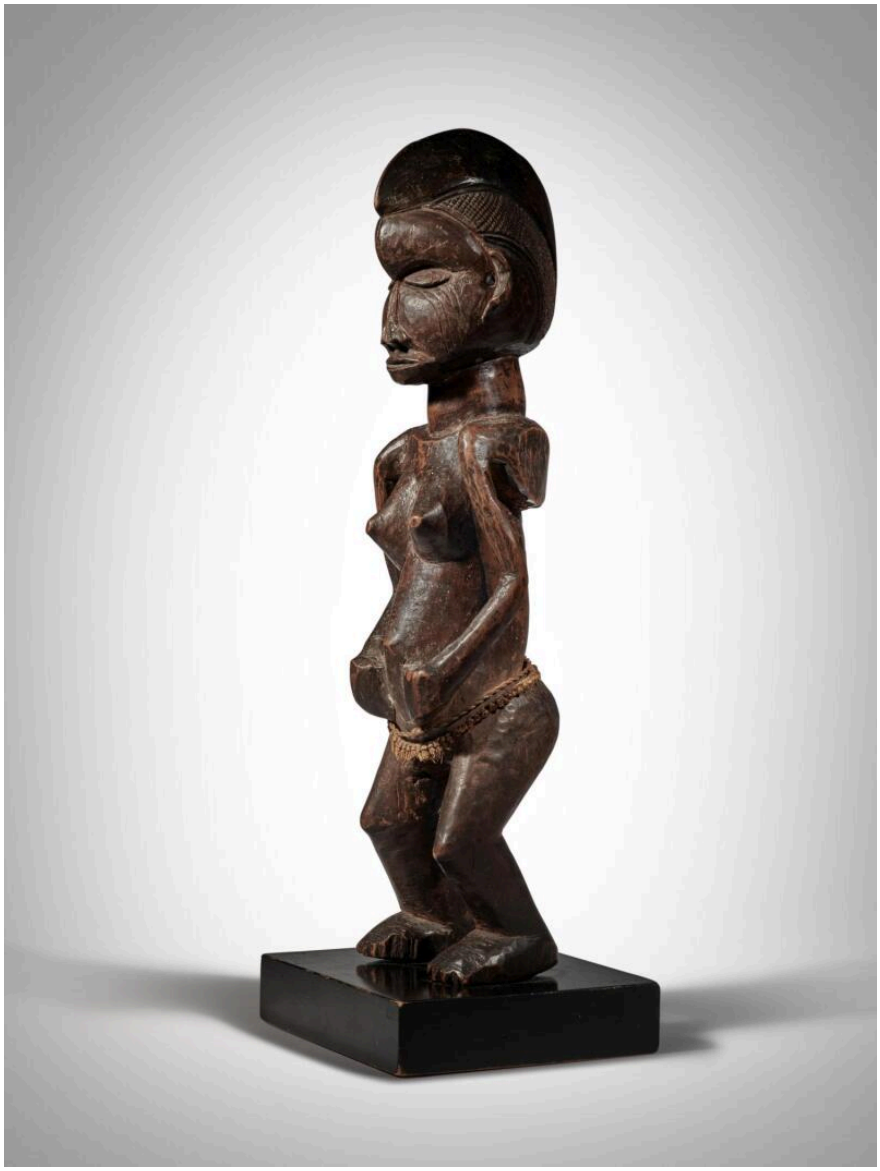

63

Yaka or Suku Figure, Democratic Republic of the Congo

Estimate: 4,000 - 6,000 USD

DESCRIPTION

Yaka or Suku Figure, Democratic Republic of the Congo

on a base by the Japanese wood artist Kichizô Inagaki (1876-1951), Paris
Height: 16 3/4 in (42.5 cm)

PROVENANCE

Frank Crowninshield, New York, acquired by 1937
Josephine and Walter Buhl Ford II, Grosse Pointe Farms, Michigan
Alain Naoum, Brussels
Acquired from the above in July 2015

EXHIBITION

The Brooklyn Museum, New York, *African Negro Art from the Collection of Frank Crowninshield*, March 20 - April 25, 1937

LITERATURE

Herbert J. Spinden, *African Negro Art from the Collection of Frank Crowninshield*, Brooklyn, New York, 1937, n.p., cat. no. 51 (listed)

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64

Luluwa Figure, Democratic Republic of the Congo

Estimate: 20,000 - 30,000 USD

DESCRIPTION

Luluwa Figure, Democratic Republic of the Congo

Height: 10 1/4 in (26 cm)

PROVENANCE

Karel Timmermans, Tervuren, collected *in situ*
Marc Leo Felix, Brussels
Myron Kunin, Minneapolis, acquired from the above on January 29, 1985
Sotheby's, New York, *In Pursuit of Beauty: The Myron Kunin Collection of African Art*, November 11, 2014, lot 131
Jacaranda, New York, acquired at the above auction
Acquired from the above on October 15, 2015

CATALOGUE NOTE

The Luluwa people live in south-central Democratic Republic of the Congo, along both shores of the Luluwa river in the north and the Kasai river in the west. Situated between the empires of the Luba, Chokwe, and Kuba, the Luluwa received significant cultural impulses from their neighbors which they converted into a highly sophisticated culture of their own. The name Luluwa covers a number of subgroups whose languages are variants of *Chiluba*, the language spoken by the Luba people. According to Petridis, the Luluwa ″are said to have had their origin in Katanga Province in southeastern Congo, emigrating in successive waves between the 17th and 18thcenturies.″ (Petridis, *Art and Power in the Central African Savanna*, Cleveland, 2009, p. 119).

Petridis explains: ″The special attention devoted to physical beauty [...] was captured by the Chiluba term *bwimpe* [... which] denotes physical perfection as a sign of moral integrity, thus combining the Western notions of beauty and goodness.

The emphasis was placed on cultural or ‘human’ beauty, that is, beauty created by human beings; scarification was one of the supreme expressions of this ideal. [...] the notion of beauty and goodness was expressed through anatomy as well as scarification and other forms of skin beautification. Thus [...] large heads, and high foreheads were considered signs of beauty. [...] Finally, much like the Luba-Katanga [...], the idealized beauty [...] was also meant as an invitation to the ancestral spirits to inhabit the sculptures and use them as intermediaries between the natural and supernatural worlds.″ For the equivalent belief in the Luba tradition *cf.* Roberts and Roberts [*Memory: Luba Art and the Making of History*] 1996, p. 84, text to cat. no 31.

Another characteristic of Luluwa statuary is the hairstyle of one or more curved braids pointing upwards, usually one protruding from the crown of the cranium. Petridis (2009: 128) elucidates the meaning of the coiffures: ″In the Luluwa context the fontanels (soft spots of the cranium of an infant) signified double sight

– that is clairvoyance and the ability to discern the invisible in the visible and the past and future in the present." (*ibid.*, pp. 127-129).

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65

Kongo-Yombe Seated Male Figure, Democratic Republic of the Congo

Estimate: 15,000 - 25,000 USD

DESCRIPTION

Kongo-Yombe Seated Male Figure, Democratic Republic of the Congo

Height: 8 1/4 in (20.9 cm)

PROVENANCE

Morris J. Pinto, Paris
Sotheby's, London, *African, Oceanic and Pre-Columbian Art from the Pinto Collection*, May 9, 1977, lot 94
Edwin and Cherie Silver, Los Angeles, acquired at the above auction
Sotheby's, New York, *The Collection of Edwin and Cherie Silver: Art of Africa, Oceania, and the Americas*, November 13, 2017, lot 71
Acquired after the above auction

EXHIBITION

Los Angeles County Museum of Art, Los Angeles, *Ancestors: Art and the Afterlife*, October 25, 1998 - June 14, 1999

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The Amy & Elliot Lawrence Collection

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66

Chokwe Mask, Democratic Republic of the Congo

Estimate: 30,000 - 50,000 USD

DESCRIPTION

Chokwe Mask, Democratic Republic of the Congo

Height: 14 3/4 in (37.5 cm)

PROVENANCE

Jeanne Walschot, Brussels
Musée royal de l'Afrique centrale, Tervuren (inv. no. 55.72.26), acquired from the above in 1955
Merton D. Simpson, New York (inv. no. 2826)
Acquired from the above on December 14, 1983

EXHIBITION

Musée du Pays de Rochefort et de la Famenne, Rochefort, *Rochefort et le Congo*, June 29 - September 21, 1969
Birmingham Museum of Art, *Chokwe! Art and Initiation Among Chokwe and Related Peoples*, November 1, 1998 - January 3, 1999; additional venues: Baltimore Museum of Art, June 13 - September 5, 1999; Minneapolis Institute of Art, October 24, 1999 - January 16, 2000

LITERATURE

Musée du Pays de Rochefort et de la Famenne, ed., *Rochefort et le Congo*, Rochefort, 1969, cat. no. 11
Manuel Jordán, ed., *Chokwe! Art and Initiation Among Chokwe and Related Peoples*, Munich and New York, 1998, p. cat. no. 57

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67

Bamana Antelope Headdress, Mali

Estimate: 20,000 - 30,000 USD

DESCRIPTION

Bamana Antelope Headdress, Mali

Height: 40 in (101.6 cm)

PROVENANCE

John J. Klejman, New York
Acquired from the above on October 19, 1966

CATALOGUE NOTE

The vertical male *ci wara* is among the most iconic and recognizable forms in the entire corpus of African Art, and is world famous as a symbol of the continent and its culture. The present *ci wara* antelope headdress is of classic form, with an fine aged patina from traditional use and handling. Amy and Elliot Lawrence acquired this sculpture directly from the legendary Madison Avenue dealer John J. Klejman in 1966, and it has remained in their collection since then.

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68

Kurumba Headdress, Burkina Faso

Estimate: 6,000 - 9,000 USD

DESCRIPTION

Kurumba Headdress, Burkina Faso

Height: 41 in (104 cm)

PROVENANCE

John J. Klejman, New York
Acquired from the above on December 6, 1963

CATALOGUE NOTE

This elegantly-designed abstract sculpture is an exceptionally fine example of the well-known type of headdress element known as *adoné*, created by the Kurumba people of the northernmost region of what is today Burkina Faso. This representation of an important totemic animal was worn atop a dancer's head during important events honoring recently deceased ancestors. As a sculptural object they were also used as portable altars, or as a focal point within a larger ancestral spirit house, to commemorate a particular ancestor, whose name would be given to the sculpture during an elaborate inauguration process. The geometric designs which were incised or (as in the case of the present example) painted upon the surface of the sculpture may relate to cosmological ideas or clan origin stories, although their specific meanings are uncertain.

The Lawrence Kurumba headdress is among the most elegant examples in from the early corpus of these iconic sculptures, with a harmonious triad of sweeping, elongated forms - the neck, snout, and two horns - dramatically representing the stylized essence and bounding movement of an antelope.

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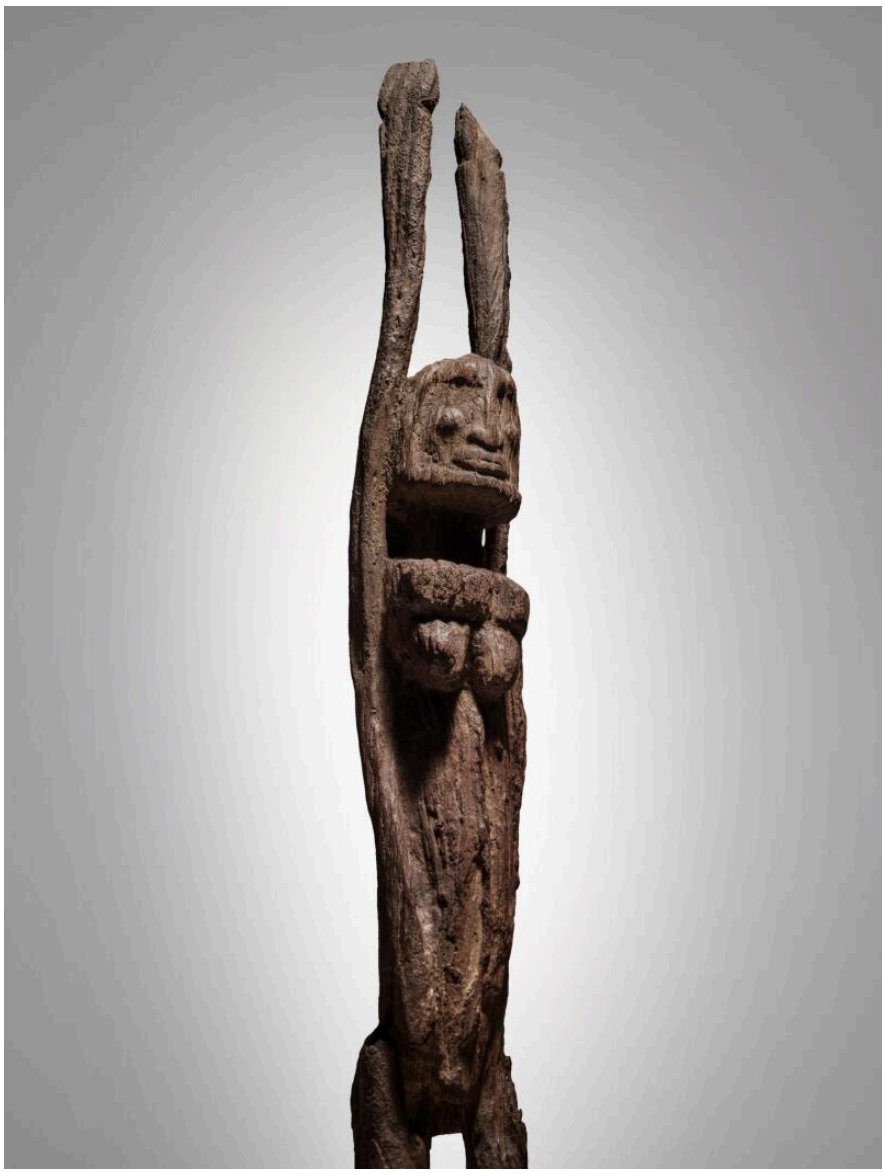

69

Dogon Figure, Mali

Estimate: 100,000 - 150,000 USD

DESCRIPTION

Dogon Figure, Mali

Height: 42 1/2 in (108 cm)

PROVENANCE

Merton D. Simpson, New York
Ralph Nash, London
Alan R. Mann, London, acquired from the above on June 23, 1968
Acquired from the above circa November 7, 1994

EXHIBITION

National Museum of African Art, Smithsonian Institute, Washington D.C., *Treasures*, November 13, 2004 – August 15, 2005

LITERATURE

Sharon F. Patton, *Treasures*, Washington, D.C., 2005, unpaginated portfolio

CATALOGUE NOTE

The sculptural tradition of the Dogon people is among the oldest and most iconic in the canons of African art. This ancient and time-worn sculpture of an ancestor is of a classic iconography, a standing figure with upraised arms; this position is seen through the interrelated traditions of the successive cultures that inhabited Dogon country in what is now central Mali, from Djennenke to the so-called Tellem (Pre-Dogon) culture, to the Dogon. The effects of time and exposure on the natural wood medium have worked together with the artist's design to create a mysterious and powerful image evoking the cosmic power and creative imagination of this ancient culture.

The Dogon people reside in a rocky and arid region of the Western Sahel on the Bandiagara Escarpment, a majestic run of sandstone cliffs that slices across present-day central Mali between the Niger River and the Burkina Faso border. Rising over 1500 feet in sections, the Bandiagara is one of the most dramatic land formations of sub-Saharan Africa and provided a natural protective barrier against foreign incursions as well as natural shelters for many works of art that the culture produced. Defying both gravity and a harsh climate, the Dogon thrived in this unforgiving environment and constructed entire villages in the steep cliff face along the escarpment.

Partly due to their inaccessible location, the Dogon and their traditional lifestyle remained largely undisturbed by Westerners until well into the twentieth century. In 1931, on the Mission Dakar-Djibouti sponsored by the musée d'ethnographie du Trocadéro, French anthropologist Marcel Griaule led a small group of ethnographic researchers into Dogon country and undertook an exhaustive study of its history, culture, and religion. Griaule's field data on Dogon mythology and oral tradition and his observations about the Dogon way of life would form the core of the scholarly literature on the Dogon. While Griaule published exhaustive accounts about the art historical context and ceremonial function of masks in Dogon society, his documentation of statuary revealed frustratingly little information, a gap in scholarship that many scholars,

including Michel Leiris, Kate Ezra, and Hélène Leloup, have attempted to address in later decades.

Replete with ritualistic symbols and mythological references, Dogon statuary is inextricably linked to the cosmogony of its creators and cannot be understood separate from its social, historical, and cultural context. On this type of sculpture in particular, scholars have proposed persuasive interpretations of its iconography, though, in the absence of written history, precise meanings remain conjectural. A distinctive and frequently-rendered subject of the Dogon corpus is a single standing figure with raised arms, a posture usually interpreted as a gesture of prayer - an effort to link earth and heavens - and in particular, an appeal for rain in the arid environment of Dogon country. Leloup writes: "The statues with raised arms form part of a group of statuettes of different styles found all along the cliffs: Djennenke, classical Tellem, Niongom, Komakan, to which we can add the ones mentioned by Leiris, the 'raised arm' statuettes in the caves of Yougo [...]. These figures played a role in rainmaking rites performed by all the different inhabitants of the cliffs: a cultural adaptation by osmosis responding to the chronic lack of rain along the dry cliffs" (Leloup, *Dogon*, Paris, 2009, p. 127). This iconography is an archetype found in some of the earliest and most celebrated works of Sahelian art in public and private collections around the world.

The Dogon kept their sacred sculptures in caves in the cliff face, thereby preserving them for hundreds of years. Radiocarbon dating of wood sculptures from this region shows that a small number of the very earliest examples that survive in fact pre-date the arrival of the Dogon. The present figure likely dates to the eighteenth century or earlier, and stands as an exemplar of a long cultural tradition that originated in pre-Dogon societies through to the diverse substyles of the Dogon, who arrived on the Bandiagara around the fifteenth century.

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70

Bamana Antelope Headdress, Mali

Estimate: 20,000 - 30,000 USD

DESCRIPTION

Bamana Antelope Headdress, Mali

Height: 40 1/2 in (102.9 cm)

PROVENANCE

John J. Klejman, New York
Acquired from the above on March 30, 1964

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https://www.sothebys.com/en/buy/auction/2022/the-amy-elliot-lawrence-collection/bamana-antelope-headdress-mali-2

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71

Mossi Antelope Headdress, Burkina Faso

Estimate: 5,000 - 7,000 USD

DESCRIPTION

Mossi Antelope Headdress, Burkina Faso

Height (not including fringe): 10 1/4 in (26 cm)

PROVENANCE

E. Nathhorst, Stockholm
Sotheby Parke Bernet, New York, October 14-15, 1977, lot 484, consigned by the above
Acquired after the above auction

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72

Dan-Nyor Mask, Liberia

Estimate: 40,000 - 60,000 USD

DESCRIPTION

Dan-Nyor Mask, Liberia

Height: 9 1/4 in (23.5 cm)

PROVENANCE

Mathias Komor, New York
Acquired from the above on December 12, 1961

CATALOGUE NOTE

With its rounded overall form, short, youthful face and pointed chin, this finely-carved mask relates closely to a group described in Fischer and Himmelheber's definitive study of Dan art, *Die Kunst der Dan* in 1976, originating from the Nyor Diaplé region in the western part of present-day Liberia. A ridge bisecting the forehead represents a cosmetic scarification and flows downward into the ridge of the nose, which is petite and triangular. Fleshy lips project in an inverted bow, once inlaid with animal teeth. Between 1950 and 1975, the authors observed several sculptors at work in Nyor Diaplé including Tamé, Si, and Tompiémé, who were then of advanced age; another known by his reputation was Uopié, who was known as the finest master sculptor of his generation. Though scant biographical information was available, Uopié was thought to have lived circa 1890 to circa 1950, and his work served as an inspiration to the next generation of masters. A mask attributed to Uopié today in the Brooklyn Museum is particularly close to the present mask in its overall proportions and narrow treatment of the eyes, with lids in relief (Fischer and Homberger, *Afrikanische Meister: Kunst der Elfenbeinküste*, Zurich, 2015, p. 113, fig. 134).

The present mask, however, was in New York by 1961, when it was acquired by Elliot and Amy Lawrence from the art dealer Mathias Komor, and it shows significant signs of gradual aging and traditional use: the inlaid teeth have been lost, and their sockets patinated over; the holes for attachment to the rest of the dancer's costume are worn, and some have been broken through and re-drilled. The exceptionally fine aged wood patina is deep and lustrous at the high points where it has been handled. Thus by 1961 it must have been of some age, having been kept and used in situ for years. The Lawrence mask also possesses an elegance in both its balanced design and refined details which surpass the works of those mid-20th century sculptors of Nyor Diaplé. It is likely, therefore, that this mask predates the work of Uopié and his contemporaries and successors, and is perhaps the work of a preceding master who inspired these later artists. A stylistic signature not

found on the later masks is the presence of an elegant linear double-brow arching above the eyes.

Herreman notes that "The mythology of the Dan peoples, who live on both sides of the border between Ivory Coast and Liberia, tells us that they received the mask, named *ge*, from their creator, Zlan. As an independent supernatural being, the mask serves as a tool of communication both between humans, and between humans and their ancestors, to help resolve problems of all kinds. For the Dan, the sacred mask acts as an independent character that is unpredictable and needs to be pleased and treated with respect. Otherwise, it may take revenge. Many Dan masks have idealized and stylized human features that are smoothly sculpted with a large domed forehead, a fine nose, slightly modeled cheekbones, and a small mouth with filed teeth" (Herreman, *Facing the Mask*, New York, 2002, p. 39).

On the ritual function of such masks, Fischer and Himmelheber note that "*Deangle*, also known as *bonagle*, is a character whose names mean 'joking or laughing masquerade', indicating that this is a friendly, attractive spirit, one who makes men joyful when he appears" (*ibid.*, p. 11).

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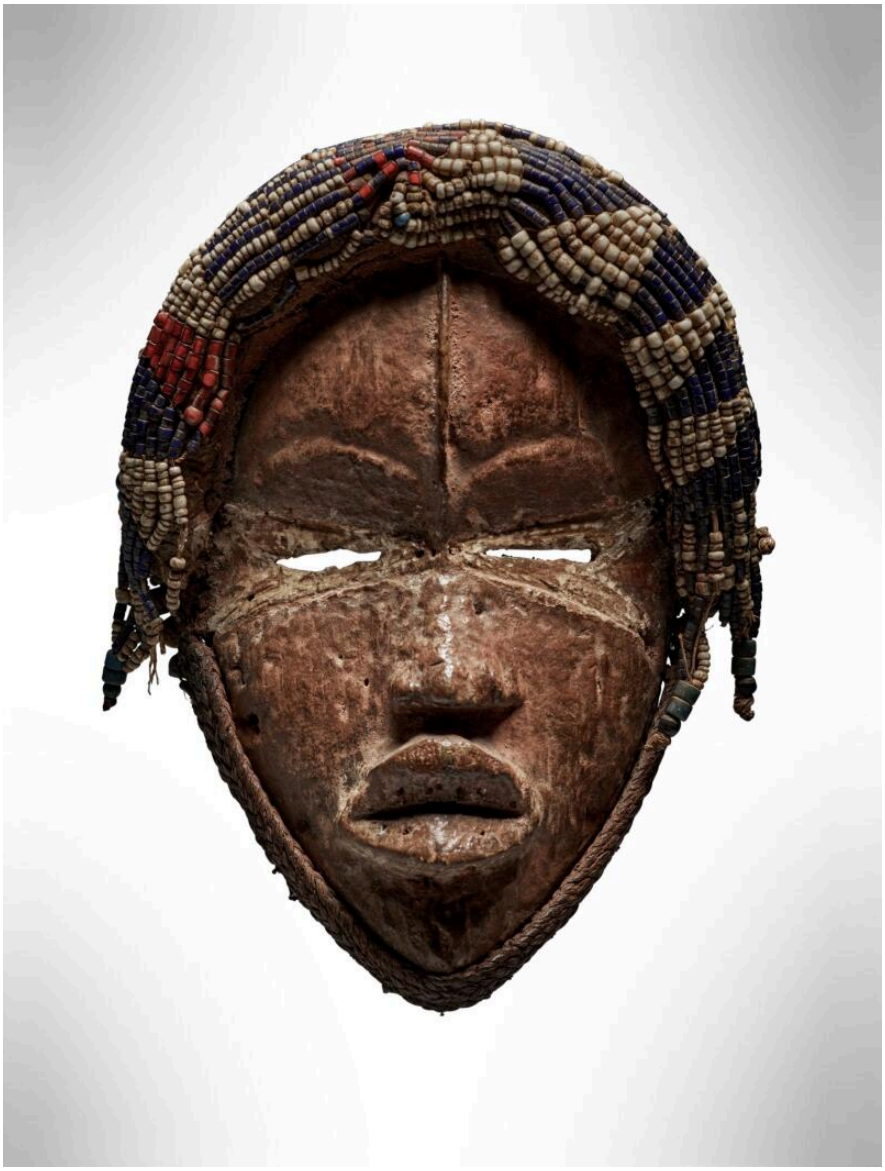

73

Dan Mask, Côte d'Ivoire

Estimate: 8,000 - 12,000 USD

DESCRIPTION

Dan Mask, Côte d'Ivoire

Height: 9 1/2 in (24.1 cm)

PROVENANCE

Private Collection
Laurin, Guilloux, Buffetaud & Tailleur, Nouveau Drouot, Paris, June 21, 1984, lot 126, consigned by the above
Edwin and Cherie Silver, Los Angeles, acquired at the above auction
Sotheby's, New York, *The Collection of Edwin and Cherie Silver: Art of Africa, Oceania, and the Americas*, November 13, 2017, lot 8
Acquired after the above auction

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74

Guro Mask, Côte d'Ivoire

Estimate: 40,000 - 60,000 USD

DESCRIPTION

Guro Mask, Côte d'Ivoire

Height: 14 3/8 in (36.5 cm)

PROVENANCE

John J. Klejman, New York
Acquired from the above on February 16, 1957

EXHIBITION

The Museum for African Art, New York, *Facing the Mask*, September 19, 2002 – March 2, 2003

LITERATURE

Frank Herreman, *Facing the Mask*, New York, 2002, p. 54, cat. no. 56

CATALOGUE NOTE

This finely and sensitively carved mask depicts a young woman who embodies the qualities of ideal beauty amongst the Guro. The broad sweep of her sloping forehead, gracefully arched brows and downcast eyes illustrate her refined character, and there is a charming sense of gentle interiority to the expression. Ariane Deluz notes that young Guro women "adopted coiffures that showed their status, the actual wealth of her family. In this way, men tempted to court her would know whom they were dealing with." (Deluz in Barbier, ed., *Art of Côte d'Ivoire*, Geneva, 1993, vol. II, p. 94). Here the coiffure is arranged in an elaborate zigzag pattern that echos the work of the Master of Buafle, one of the great Guro sculptors; one might also notice his influence in the crisp precision with which the features, at once delicate and sharp, have been carved. In the serene oval face, the downcast eyes and the long, beautifully carved aquiline nose, there is an irresistible echo of the work of Modigliani.

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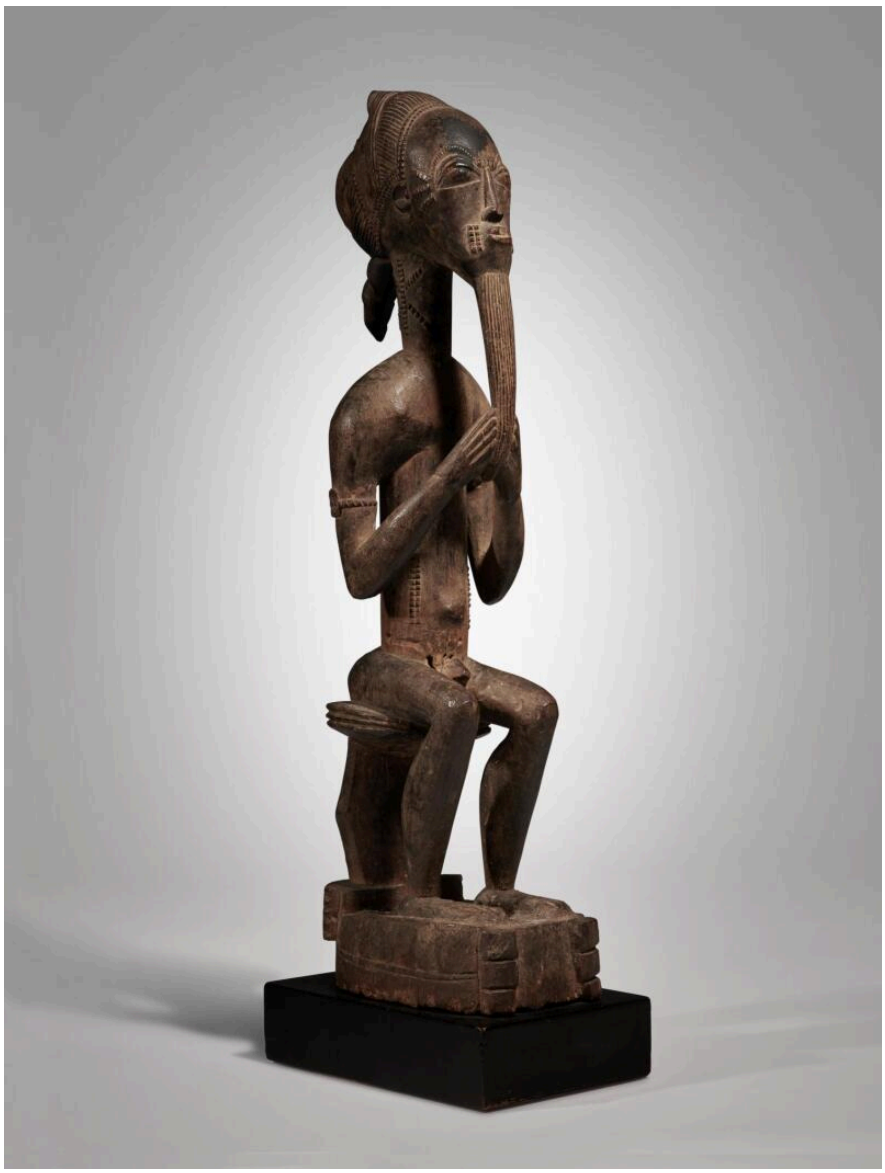

75

Baule Seated Figure, Côte d'Ivoire

Estimate: 60,000 - 90,000 USD

DESCRIPTION

Baule Seated Figure, Côte d'Ivoire

Height: 16 1/4 in (41.3 cm)

PROVENANCE

John J. Klejman, New York
Acquired from the above on December 8, 1962

EXHIBITION

The DuPont Galleries, Mary Washington College, University of Virginia, Fredericksburg, *The Sculpture of Primitive Peoples*, October 23 – December 11, 1966

LITERATURE

"Two Art Shows Set This Year", *The Free Lance-Star*, Fredericksburg, September 16, 1966, section II
Mary Washington College, ed., *The Sculpture of Primitive Peoples*, Fredericksburg, 1966, pl. 5, cat. no. 16

CATALOGUE NOTE

In the 1890s, the famous Africanist Maurice Delafosse, the administrator in Toumodi in the heart of Baule country, toyed with the idea that Egyptian civilization had left its mark there. Long before this branch of the Akan group settled in the center east of Côte d'Ivoire after crossing the Tano river to flee their homeland in present-day Ghana, caravans from the shores of the Mediterranean had taken the same path, carrying the goods of their trade, customs, religion, and culture. Whether coincidences or borrowings, the similarities noted by Delafosse, the first and far-sighted observer of Ivorian culture, suggest themselves to our minds as we look upon the statue from the Lawrence collection, a sculpture that is at once both representative of the Baule aesthetic and original.

The hieratic male character, enthroned on his seat, his body and gaze directed out towards an inaccessible beyond, irresistibly evokes the majesty of Ptah, the god of craftsmen, who is immortalized on the frescoes of the tomb of Irunefer, near Luxor. In his hands, our Baule ancestor holds his carefully combed beard like a holy sacrament. His beard, a mark of his prominent social position, recalls that of the demiurge of the Nile, who holds to his chest the tool of his office. The coiffures of this figure and Ptah are both impeccably flattened on the forehead, but the analogy ends there; the nape is treated very differently, with the hair of the Egyptian cut simply, while the councillor of the Ivorian hinterland wears his hair in an elegantly and meticulously braided chignon. This elaborate coiffure is entirely in accordance with the stylistic canons that govern Baule ideas of beauty, which, among other things, dictate that one must not neglect any detail.

The sculptor was, however, able to make a few distinctive touches here that reveal his talented hand. The curve of the unusually sloped shoulders and the folded arms create a composition of rare elegance. The idealized proportions, with long and slender limbs and barely defined muscles, are in striking contrast with the morphology of the group, which favours a solid body with a long torso and short legs. The narrow face, marked with keloids around the lips that echo those on

the temples and the neck, borrows some features from the nearby Atié. Finally, there is a detail that catches the eye: although the presence of a jewel on the arm of an effigy of a dignitary is common, the bracelet surrounding the biceps of this figure is unusual. Composed of a ring in a material that is difficult to identify - leather, gold, brass or other metal - it seems to hold an amulet of the type used by the neighbouring Guro. These small leather pouches containing verses from the Koran were adopted very early on by animist practitioners in the region for their supposed protective power. A beautiful dark and lustrous patina emerges evenly from under a crust whose thinness indicates that the celebrant probably reserved “heavy” anointings to the feet of the sculpture to preserve the beauty of the figure.

This observation gives a clue as to the function of the statue which, in Akan culture, and particularly amongst the Baule, is not obvious at first glance. Its size, the genre represented, and the offerings it has received, which can be detected by its patina, are all criteria to consider in determining the use of this sculpture. Between husbands and wives of the beyond, and agrarian or village deities, the difference is tenuous. In this case, this beautiful character with a dignified posture, imbued with wisdom and serenity, could be the intermediary of a diviner, used as an *asye usu* during the rites dedicated to him. Reputed to be ugly and deformed, this powerful and disturbing spirit of the groves, paths, and undergrowth required, in exchange for his benevolent intercession, that the statue designed to honor him be his exact opposite, and so, just as he is repulsive and unremarkable, the statue that depicted him must be handsome and striking.

It is the seated position that confirms the status of this sculpture. Although it is present in every point of life, the use of the seat is very codified, and its form depends on the social status of the person who possesses it. In this case, the very particular form of this piece of furniture, with its circular seat, suggests that it is not just any adammadwa, or “two-penny seat”, according to the classification established by the Reverend Peter Sarpong. The superb figure brought back by Hans Himmelheber in the 1930s and the statue which belongs to the fondation Dapper both sit enthroned on stools of identical form to that of the Lawrence figure.

Bertrand Goy

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76

Baule Mask, Côte d'Ivoire

Estimate: 40,000 - 60,000 USD

DESCRIPTION

Baule Mask, Côte d'Ivoire

Height: 14 in (35.6 cm)

PROVENANCE

Isaac Païlès, Paris, acquired prior to 1967
Champin-Lombrail-Gautier, Enghien-les-Bains, June 23, 1984, lot 95, consigned by the estate of the above
Jean-Claude Bellier, Paris, acquired at the above auction
Lance and Roberta Entwistle, London, acquired from the above
American Private Collection, acquired from the above in 1993
Bonhams, Los Angeles, May 23, 2017, lot 70, consigned by the above
Acquired at the above auction

EXHIBITION

Musée de l'Homme, Paris, *Arts primitifs dans les ateliers d'artistes*, April 27 - September 30, 1967
Kunsthalle Nürnberg, Nuremberg, *Magie und Abstraktion. Primitive Kunst aus dem besitz moderner Künstler*, January 26 - March 10, 1968

LITERATURE

Musée de l'Homme, Paris, ed., *Arts primitifs dans les ateliers d'artistes*, Paris, 1967, cat. no. 55
Magie und Abstraktion. Primitive Kunst aus dem besitz moderner Künstler, Nuremberg, 1968, cat. no. 94 (listed)

CATALOGUE NOTE

This dignified and majestic mask is a *kpwan*, the senior female mask which is the last to appear in the *goli* dance series. Alain-Michel Boyer notes the *kpwan* is "praised as 'the queen of *goli*', and therefore the most important figure in the cult, [*kpwan*] only appears in exceptional circumstances." (Boyer, *Baule*, Milan, 2008, p. 50).

The style of the mask is one of great refinement, with the artist pursuing a profoundly balanced composition in which greater weight is given to creating a harmonious interplay of volumes than to surface adornment. Seen from the front, the nose neatly divides the oval face, which has a solemn, peaceful expression, with downcast eyes that are embellished by the presence of delicate scarification marks at the corners and the bridge of the nose. The brows are sweeping curves that echo the form of the high coiffure, which arcs beyond the back edge of the mask, lending the composition a dramatic grandeur. Seen in profile, the graceful line of the forehead continues into the finely modeled nose in a single, sinuous curve. Possessed of a serene and graceful beauty, the *kpwan* is far removed from the everyday disorder of the world.

Susan Vogel describes the dance of the *kpwan* as that "of a woman or an elder, a slow and stately dance. The entrance and exit of [*kpwan*] are theatrically managed for greatest effect. She appears at the end of a long day of dancing, music, eating, and drinking that leave the village bathed in a sense of euphoria. When the masks arrive, it is nearly dusk, and women have been dancing and singing through the street in anticipation, begging [*kpwan*] to come." (Vogel, *Baule: African Art, Western Eyes*, New Haven, 1997, p. 178).

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77

Baule Double Mask, Côte d'Ivoire

Estimate: 6,000 - 9,000 USD

DESCRIPTION

Baule Double Mask, Côte d'Ivoire

Height: 13 in (33 cm)

PROVENANCE

Private Collection
Christie's, New York, November 20, 1997, lot 75, consigned by the above
Merton D. Simpson, New York, acquired after the above auction
Private Collection, New York
Alain Naoum, Brussels
Acquired from the above in August 2016

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78

Senufo Male Figure, Côte d'Ivoire

Estimate: 40,000 - 60,000 USD

DESCRIPTION

Senufo Male Figure, Côte d'Ivoire

Height: 25 1/4 in (64.1 cm)

PROVENANCE

Alan R. Mann, London
Werner Muensterberger, London
Morris J. Pinto, Paris, acquired from the above
Sotheby's, London, *African, Oceanic and Pre-Columbian Art from the Pinto Collection*, May 9, 1977, lot 116
The British Rail Pension Fund, acquired at the above auction
Sotheby's, London, July 3, 1989, lot 71, consigned by the above
American Private Collection, acquired at the above auction
Bonhams, New York, November 13, 2018, lot 72, consigned by the above
Acquired at the above auction

CATALOGUE NOTE

As enigmatic as this figure is, it is apparent at first glance that he has a place in the prolific imagination of the Senufo. These people, who live in northern Côte d'Ivoire, are the largest ethnic group in the country and their presence extends beyond the borders of Mali and Burkina Faso. Their richly diverse sculpture is part of a stylistic tradition specific to the savannah regions.

The powerful, spectacular *deble* ancestor statues once preserved in the sacred groves of the Poro initiatory society now appear in the world's most prestigious museum institutions. Their great rarity and appeal have sparked epic bidding battles with each of their appearances on the market. At the other end of the spectrum are *tugubele* and other *madebele*, sculptures designed to embody or attract the good graces of more or less benevolent spirits. Those works come in a wide variety of shapes and, although smaller in size, often attain a level of sculptural quality that has nothing to envy among the "big pieces" of the group.

The intermediate size of the present sculpture excludes it from these two corpora, a circumstance that adds to its aura of mystery. The exaggeratedly stretched torso posed on short legs undoubtedly bears the signature of the Senufo, as does the hairstyle in the shape of a Mohawk crest; his face, on the other hand, is intriguing. The arrow of a humanoid nose with slightly flattened nostrils crosses its entire length through a slender snout borrowed from the animal world, at the top of which heavy eyelids in the shape of half-moons give the whole a benevolent expression. The object of great care on the part of its original owner, a beautiful shiny patina uniformly covers the head and body, while the faceted surface reveals the skilful and delicate strokes of the sculptor. Its general state of conservation makes it possible to rule out an extended station outside. One may suppose that it sat enthroned near an altar, erected out of sight and out of the weather, to be used in some exercise of divination.

While there is undeniably a Senufo sculptural identity, supported by shared practices of worship, it is not necessarily monolithic; the Senufo territory is wide-

ranging, in close contact with other cultures, and the population is distributed among dozens of largely autonomous subgroups. A few regional styles have been conclusively identified based on old accounts and proven collection sites. The drawings made by Frobenius at the beginning of the 20th century in Pomporo, on the border of Mali and Côte d'Ivoire, or the impressive statues sold by Félix Lem, a collector in Sikasso in the 1930s, to Helena Rubinstein and the painter Boussard, make it possible to distinguish the Senufo sculpture of the north, which is very stylized in comparison with the more realistic works from the central region of the Savanes District, centred around its capital, Korhogo. Saved thanks to Fathers Convers and Clamens from the eradication ordered by the prophet Massa in the 1950s, the *deble* of a more naturalistic human appearance from the sacred grove of Lataha is a good example.

The slender morphology and the refined treatment of the statue described in the present text encourage us to link it to the sculpture created in the border region of Mali; its elongated face, embellished with a sagittal crest, bears a certain kinship with that of Helena Rubinstein's *deble*, which reached a record price for the time when it was sold in 1995. The face of the present sculpture also irresistibly evokes that of certain bronzes cast in lost wax by the Lhoron, a talented caste of jewellers, who were the principal suppliers of amulets and other ornaments, and whose artistic practice spread throughout the region from the Gan kingdom in Burkina Faso to that of the Bono, or Abron, in eastern Côte d'Ivoire, passing through Korhogo and the legendary town of Kong.

This phantasmagorical being, a metaphor for an animist world where the human race and the animal kingdom are intimately intertwined, has captured the attention of *amateurs* of undoubted discernment, such as the great collector Morris Pinto, Alan Mann, the gentleman from Richmond, who was a great connoisseur of Fang reliquaries, or Werner Muensterberger, the psychoanalyst and art historian, who once owned a *deble* which, in 2014, sold for 12 million dollars at Sotheby's New York, propelling African art into a new galaxy.

Bertrand Goy

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79

Senufo Chair, Côte d'Ivoire

Estimate: 1,500 - 2,500 USD

DESCRIPTION

Senufo Chair, Côte d'Ivoire

Height: 19 3/4 in (50.2 cm)

PROVENANCE

Lance Entwistle, London
Acquired from the above on February 25, 1977

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80

Asante Figure, Ghana

Estimate: 3,000 - 5,000 USD

DESCRIPTION

Asante Figure, Ghana

Height: 12 1/2 in (31.8 cm)

PROVENANCE

John J. Klejman, New York
Acquired from the above on April 8, 1965

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81

Fon Wrought Iron Figure of the War God Gu, Benin

Estimate: 20,000 - 30,000 USD

DESCRIPTION

Fon Wrought Iron Figure of the War God Gu, Benin

Height: 12 1/2 in (31.8 cm)

PROVENANCE

André Fourquet, Paris
Merton D. Simpson, New York (inv. no. 1677), acquired from the above on July 28, 1969
Acquired from the above on April 1, 1989

EXHIBITION

National Museum of African Art, Smithsonian Institution, Washington, D.C., *Icons: Ideals and Power in the Art of Africa*, October 25, 1989 - September 3, 1990
Katonah Museum of Art, *African Art: Masterpieces from Private Collections*, December 5, 1993 – February 27, 1994
Museum for African Art, New York, *Material Differences: Art and Identity in Africa*, April 10 – August 15, 2003
Fowler Museum at UCLA, Los Angeles, *Striking Iron: The Art of African Blacksmiths*, June 3 - December 30, 2018; additional venues: National Museum of African Art, Smithsonian Institution, Washington, D.C., April 17 - October 20, 2019; musée du quai Branly-Jacques Chirac, Paris, November 19, 2019 - March 29, 2020 (as *Frapper le fer. L'art des forgerons africains*)

LITERATURE

Merton D. Simpson, advertisement, *African Arts*, Vol. III, No. 2, Winter, 1970, p. 8
Herbert M. Cole, *Icons: Ideals and Power in the Art of Africa*, Washington, D.C., 1989, p. 112, cat. no. 128
Michael Kan, *African Art: Masterpieces from Private Collections*, Katonah, New York, 1993, n.p. (listed)
B. Cozens, "Exhibit Touches the Richness of African Art", *The Lewisboro Ledger*, December 9, 1993, p. 8
Sandra T. Barnes, *Africa's Ogun: Old World and New*, Bloomington, Indiana, 1997, cover
Frank Herreman, ed., *Material Differences: Art and Identity in Africa*, New York, 2003, cover and p. 75, cat. no. 64
Tom Joyce and Marla C. Berns, "Striking Iron: The Art of African Blacksmiths", *Tribal Art*, Vol. XXIII, No. 3 [No. 92], Summer, 2019, p. 76, fig. 17
Allen F. Roberts, Tom Joyce, and Marla C. Berns, eds, *Striking Iron: The Art of African Blacksmiths*, Los Angeles, 2019, p. 299, cat. no. 12.23
Allen F. Roberts, Tom Joyce, and Marla C. Berns, eds., *Frapper le fer. L'art des forgerons africains*, Paris, 2019, p. 299, cat. no. 12.23

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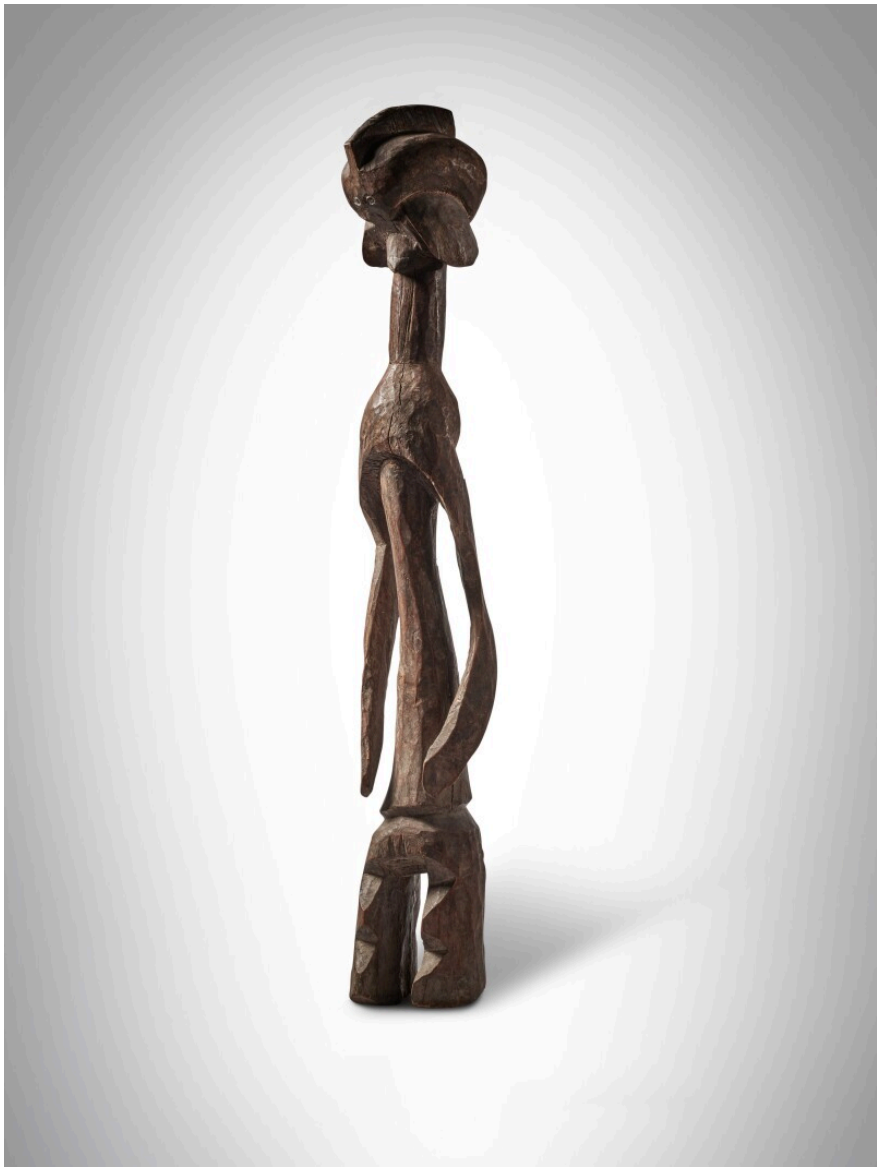

82

Mumuye Figure, Nigeria

Estimate: 20,000 - 30,000 USD

DESCRIPTION

Mumuye Figure, Nigeria

Height: 45 in (114 cm)

PROVENANCE

Guy Montbarbon, Paris
Wolfgang Lauber, Konstanz
Christie's, Paris, June 23, 2015, lot 21
Acquired at the above auction

EXHIBITION

Städtische Galerie Neues Schloss und Bibelgalerie, Meersburg am Bodensee, *Die expressive Geste - Deutsche Expressionisten und afrikanische Kunst*, June 7 – September 2, 2007

LITERATURE

Peter Stepan and Wolfgang Lauber, *Die expressive Geste - Deutsche Expressionisten und afrikanische Kunst*, Ostfildern, 2007, fig. 11

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83

Yoruba-Owo Head of a Ram, Nigeria

Estimate: 20,000 - 30,000 USD

DESCRIPTION

Yoruba-Owo Head of a Ram, Nigeria

Height: 12 in (30.5 cm)

PROVENANCE

Samir Borro, Brussels
Merton D. Simpson, New York
Acquired from the above

CATALOGUE NOTE

Rams are important symbols of ancestral presence because of the aggressiveness with which they are known to protect their families, as well as their vigilance and strength. A sculpted ram's head was a component of the altars of high-ranking officials and leaders in the Owo region of Nigeria, as well as in Ishan; the use of this iconography possibly relates to altars in the earlier traditions of Benin, or possibly to a shared earlier ancestral source.

According to Rowland Abiodun, the "motif in *osanmasinmi*, the ram head, may also take the form of a combination of the human head (as is the case in the Ojomo's palace). The Olowo, Ojomo, and high-ranking chiefs who head important families in Owo usually own and maintain *ojupo* (ancestral shrines) which serve as places where those living can communicate with their deceased ancestors on a proper and regular basis, in elaborate ancestral rites during the new yam harvest." (Abiodun in Drewal, Pemberton and Abiodun, eds, *Yoruba: Nine Centuries of African Art and Thought*, New York, 1989, p. 112). He continues: "The ram, because of its qualities of alertness and strength, and its ability to fight and defend itself, has become a most effective visual metaphor for the deceased ancestor." (*ibid.*, p. 113).

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84

Bamileke Zoomorphic Throne, Grassfields, Cameroon

Estimate: 4,000 - 6,000 USD

DESCRIPTION

Bamileke Zoomorphic Throne, Grassfields, Cameroon

Height: 17 1/4 in (43.8 cm); Width 20 1/2 in (52.1 cm)

PROVENANCE

Galerie Ratton-Hourdé, Paris
Private Collection, California
Bonhams, New York, November 13, 2018, lot 94
Acquired at the above auction

LITERATURE

Galerie Ratton-Hourdé, *Atlantes & Caryatides. Trônes d'Afrique noire*, Paris, 2014, p. 13

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85

Nupe Stool, Nigeria

Estimate: 1,000 - 1,500 USD

DESCRIPTION

Nupe Stool, Nigeria

Height: 9 1/4 in (23.5 cm); Width: 16 in (40.6 cm)

PROVENANCE

William Wright, New York
Acquired from the above on April 18, 1998

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86

Bamileke Stool, Grassfields, Cameroon

Estimate: 1,000 - 1,500 USD

DESCRIPTION

Bamileke Stool, Grassfields, Cameroon

Height: 12 1/2 in (31.8 cm)

PROVENANCE

Irwin and Marcia Hersey, New York
Bruce Frank, New York
Private Collection, California
Bonhams, New York, May 13, 2019, lot 98, consigned by the above
Acquired at the above auction

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87

Tuareg Ladle, Niger

Estimate: 800 - 1,200 USD

DESCRIPTION

Tuareg Ladle, Niger

Height: 14 in (35.6 cm)

PROVENANCE

William Wright, New York
Acquired from the above on April 18, 1998

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88

Neckrest, Southeast Africa

Estimate: 1,000 - 1,500 USD

DESCRIPTION

Neckrest, Southeast Africa

Height: 6 1/8 in (15.6 cm)

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89

Shona Neckrest, Zimbabwe

Estimate: 1,000 - 1,500 USD

DESCRIPTION

Shona Neckrest, Zimbabwe

Height: 6 1/4 in (15.9 cm)

PROVENANCE

Jacaranda, New York
Acquired from the above on July 25, 2015

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https://www.sothebys.com/en/buy/auction/2022/the-amy-elliot-lawrence-collection/shona-neckrest-zimbabwe

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90

Shona Neckrest, Zimbabwe

Estimate: 3,000 - 5,000 USD

DESCRIPTION

Shona Neckrest, Zimbabwe

Height: 5 1/2 in (14 cm)

PROVENANCE

Merton D. Simpson, New York (inv. no. 6723)
Acquired from the above

EXHIBITION

Solomon R. Guggenheim Museum, New York, *Africa: The Art of a Continent. 100 Works of Power and Beauty*, June 5 – September 29, 1996

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https://www.sothebys.com/en/buy/auction/2022/the-amy-elliot-lawrence-collection/shona-neckrest-zimbabwe-2

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91

Zulu Snuff Container, South Africa

Estimate: 500 - 700 USD

DESCRIPTION

Zulu Snuff Container, South Africa

Height: 2 3/4 in (7 cm)

PROVENANCE

David Lewin, London
Jacaranda, New York
Acquired from the above on January 19, 2015

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https://www.sothebys.com/en/buy/auction/2022/the-amy-elliot-lawrence-collection/zulu-snuff-container-south-africa

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92

Xhosa Pipe, South Africa

Estimate: 500 - 700 USD

DESCRIPTION

Xhosa Pipe, South Africa

Length: 5 3/4 in (14.6 cm)

PROVENANCE

Merton D. Simpson, New York
Sotheby's, New York, November 20, 1990, lot 185 (part), consigned by the above
Marc and Denyse Ginzberg, New York, acquired at the above auction
William Frederick Gibbons, Los Angeles
Jacaranda, New York
Acquired from the above on April 15, 2015

LITERATURE

Marc Ginzberg, *African Forms: The Traditional Design and Function of Objects*, Milan, 2000, p. 125

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2022/the-amy-elliot-lawrence-collection/xhosa-pipe-south-africa

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93

Tsonga Staff with Maternity Figure by the Baboon Master, South Africa

Estimate: 20,000 - 30,000 USD

DESCRIPTION

Tsonga Staff with Maternity Figure by the Baboon Master, South Africa

Height (overall): 43 in (109.2 cm); Height (figurative section): 12 3/4 in (32.4 cm)

PROVENANCE

English Private Collection
Sotheby's, New York, November 14, 2003, lot 103, consigned by the above
Jacaranda, New York, acquired at the above auction
Acquired from the above on April 13, 2017

EXHIBITION

The Metropolitan Museum of Art, New York, 2004 - 2008 (long-term loan)
Cleveland Museum of Art, *The Art of Daily Life: Portable Objects from Southeast Africa*, April 16, 2011 - February 26, 2012

LITERATURE

Constantine Petridis, *The Art of Daily Life: Portable Objects from Southeast Africa*, Milan and Cleveland, 2011, p. 76

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https://www.sothebys.com/en/buy/auction/2022/the-amy-elliot-lawrence-collection/tsonga-staff-with-maternity-figure-by-the-baboon

The Amy & Elliot Lawrence Collection

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94

Tsonga or Zulu Staff by the Baboon Master, South Africa

Estimate: 12,000 - 18,000 USD

DESCRIPTION

Tsonga or Zulu Staff by the Baboon Master, South Africa

Height (overall): 47 3/8 in (120.3 cm); Height (figurative section): 10 1/2 in (26.7 cm)

PROVENANCE

Michael Graham-Stewart, London
Jacaranda, New York
Acquired from the above on October 15, 2015

EXHIBITION

The Metropolitan Museum of Art, New York, October 2004 - October 2007 (long-term loan)

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https://www.sothebys.com/en/buy/auction/2022/the-amy-elliot-lawrence-collection/tsonga-or-zulu-staff-by-the-baboon-master-south